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LONDON, S.W.

Director General,
IMRE KIRALFY.

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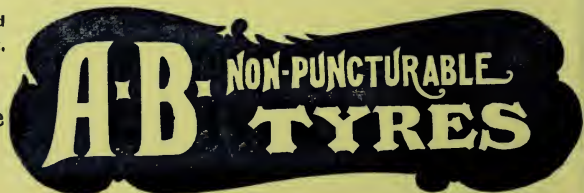
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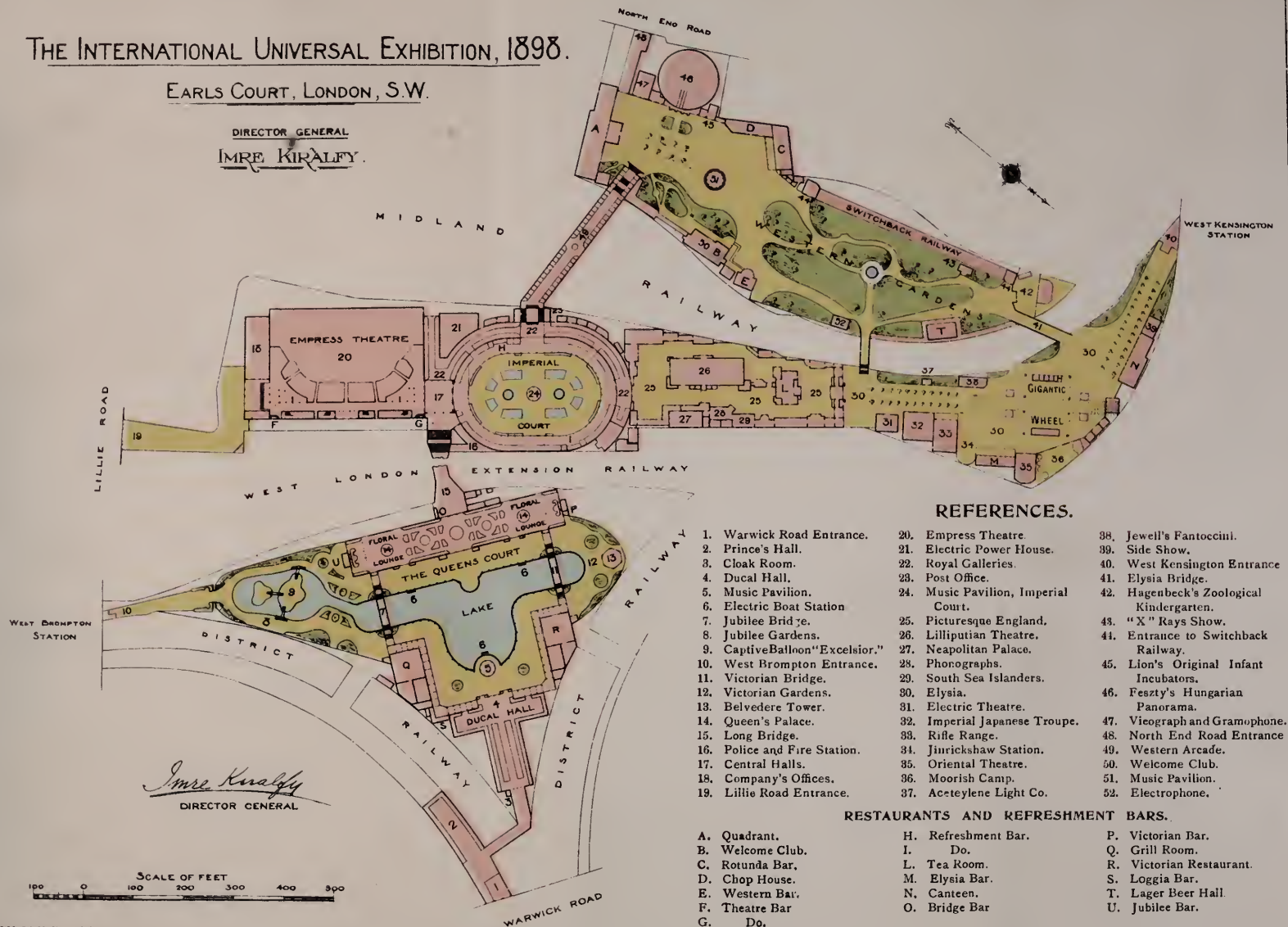
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REFERENCES.

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| 1. Warwick Road Entrance. | 20. Empress Theatre | 38. Jewell's Fantoccini. |
| 2. Prince's Hall. | 21. Electric Power House. | 39. Side Show. |
| 3. Cloak Room. | 22. Royal Galleries. | 40. West Kensington Entrance |
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| 7. Jubilee Bridge. | 26. Lilliputian Theatre. | 44. Entrance to Switchback Railway. |
| 8. Jubilee Gardens. | 27. Neapolitan Palace. | 45. Lion's Original Infant Incubators. |
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| 12. Victorian Gardens. | 31. Electric Theatre. | 49. Western Arcade. |
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| 15. Long Bridge. | 34. Jinrickshaw Station. | 52. Electrophone. |
| 16. Police and Fire Station. | 35. Oriental Theatre. | |
| 17. Central Halls. | 36. Moorish Camp. | |
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| C. Rotunda Bar. | L. Tea Room. | R. Victorian Restaurant. |
| D. Chop House. | M. Elysia Bar. | S. Loggia Bar. |
| E. Western Bar. | N. Canteen. | T. Lager Beer Hall. |
| F. Theatre Bar | O. Bridge Bar | U. Jubilee Bar. |
| G. Do. | | |



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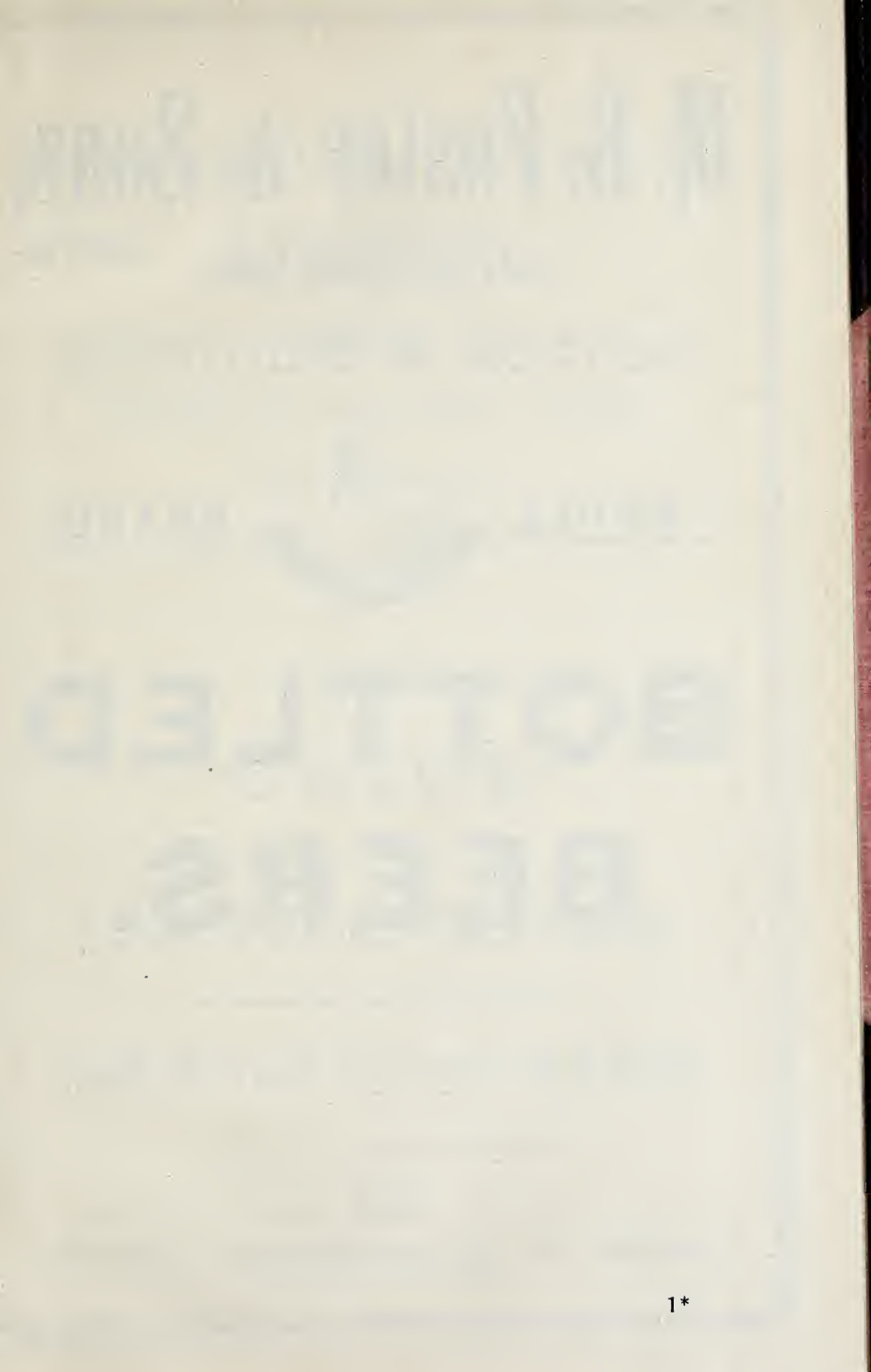
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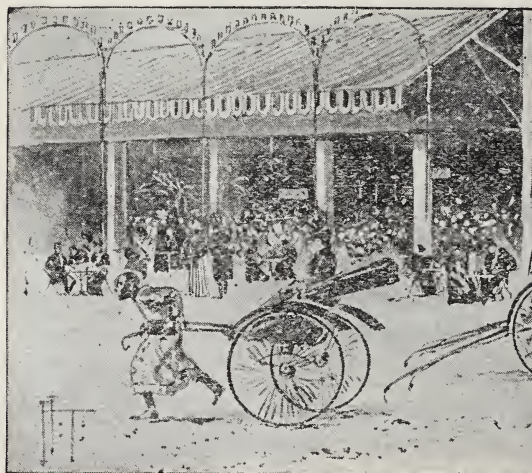
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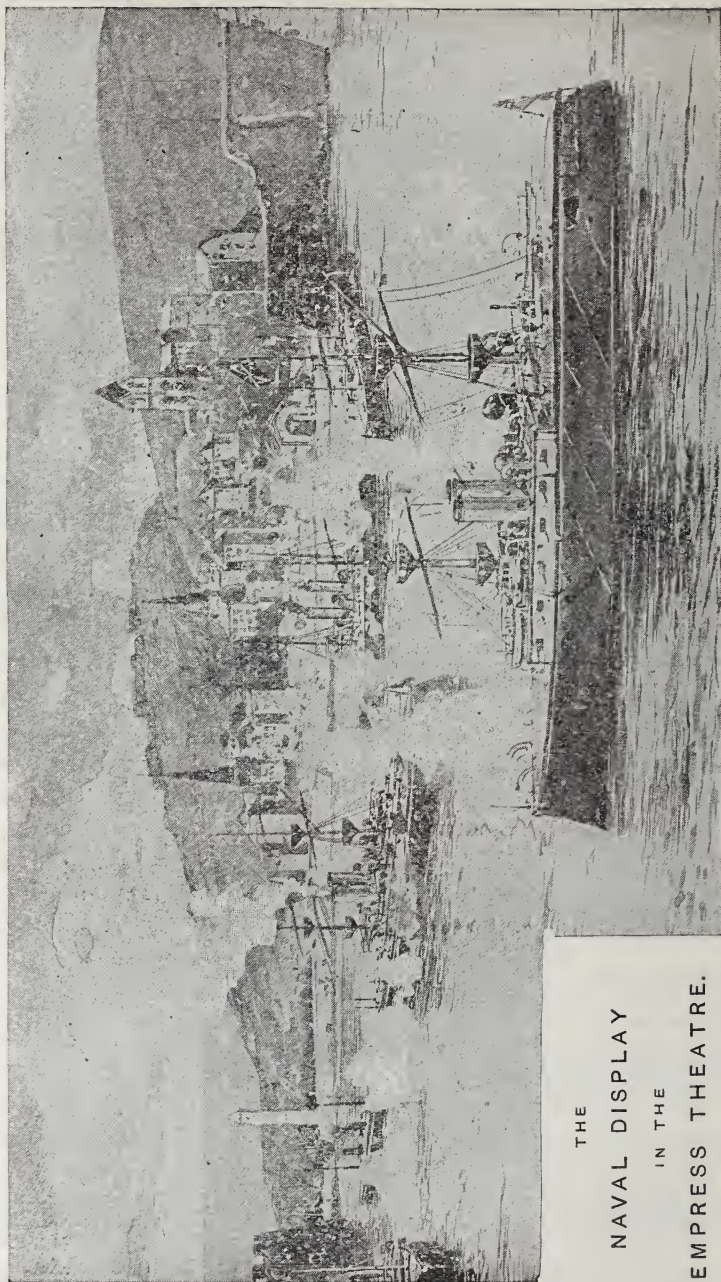
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THE
NAVAL DISPLAY
IN THE
EMPRESS THEATRE.

The International Universal Exhibition.

GUIDE AND CATALOGUE.

THE present Exhibition, which is the fourth of the series given by the London Exhibitions, Limited, at Earl's Court, "has," says *Truth*, of May 11th:—"The best possible *raison d'être*. It is a place of amusement, and amusement is what it provides—in practically inexhaustible quantities, and for every variety of taste. To my taste—and to that apparently of many hundreds of thousands of my fellow-citizens—the most precious of all these amusements is that of sitting with a cigarette in the open air and doing nothing, to the accompaniment of the best of bands, with a waiter somewhere at hand ready to take your order, if you feel disposed to give it, and with an endless procession of your fellow creatures of all ages, sorts, and conditions passing before you as food for observation and reflection. Till within the last few years the lack of this particular form of amusement has spoiled London for pleasure purposes, and made the most conspicuous distinction between life here and on the Continent. The idea had gradually grown up that in this respect we are differently constituted from our European neighbours; that the life of Parisian boulevard or the German beer-garden was incompatible with the British climate or the British temperament, or some other occult influence. This was an utter delusion, as a very slight acquaintance with the habits of our ancestors before the Victorian era would have shown. The delusion is now dispelled. The success of the 'Fisheries' and subsequent exhibitions at South Kensington first undermined it, and the subsequent growth of the Earl's Court undertaking, and the imitations of it in

other quarters, have shown that the London public are just as delighted to sit about and listen to music in a public garden as the inhabitants of any town in the Fatherland. Nor is this taste confined to any one class. One of the pleasantest features of the Earl's Court show is its frankly democratic character. You see the smartest elements of West End society rubbing shoulders with the proletariat, and all parties apparently well satisfied with their company. This alone is an achievement of which the promoters have a right to be proud.

"Do not, however, let me do these worthy gentlemen the injustice of suggesting, even unintentionally, that there is no amusement at Earl's Court but to sit and listen to the band. It has not been so hitherto, and it certainly is not so this year. On the contrary, the entertainments and side shows have increased and multiplied. The Naval Display in particular is a novelty of extraordinary cleverness and interest, calculated to make the heart of the Jingo leap for joy, and even to make a Little Englander hum his 'Rule Britannia.' There are American midgets and Hungarian minstrels, a panorama, and a realistic Alpine excursion, baby incubators and electrophones, a captive balloon for those who cannot get high enough in the Great Wheel, and 'rickshaws drawn by live Japs to provide a new sensation for those who prefer locomotion on terra firma. In a word, you have here all the fun of the Greenwich or Bartholomew Fairs of the olden time, before ruffianism captured and destroyed them, and when all classes patronised them as freely as they patronise Earl's Court to-day."

The International Universal Exhibition, as its title implies, is intended to illustrate the inventions, industries, manufactures, and applied arts of to-day. The various foreign countries are represented in their respective sections, and the exhibits therein contained are described in another part of this Guide. Entering the Exhibition Buildings at the

WARWICK ROAD ENTRANCE,

we are immediately confronted with the Prince's Hall, devoted to the Transport Section.

PRINCE'S HALL.

THE New Palace Steamers here exhibit beautiful models of the popular "La Marguerite" and the "Koh-i-noor," and Messrs. Donald Currie and Co. a model of the "Tantallon Castle," belonging to the Castle Line of Steamers, together with another of the "Norham Castle." Messrs. John Dewar and Sons, Ltd., Distillers, are represented with "The House of the Fair Maid of Perth"; The Union Steamship Co., Ltd., with models of "The Scot" and their latest boat "The Briton," also exterior and interior views of the steamships; and Messrs. J. S. Brown and Sons, Damask and Linen Goods. Exhibits from Russia and Sweden are shown here by Mr. A. Macchi.

THE BELGIAN SECTION,

the Commissioner for which is Mons. V. Jacques. This section occupies the whole of the

DUCAL HALL,

and cannot fail to be interesting. The exhibits are numerous, elaborate, and thoroughly in accordance with the original scheme formulated by the Commissioner. Among other exhibitors we have the Department of Railways, Posts, and Telegraphs of the Belgian Government, whilst various towns, represented by their respective Burgomasters, have sent unique displays. A few of the exhibits, worthy of special attention, are those of John Cockerill, Ltd., Jean Michotte, Edouard Hennig, J. & A. Jaspar, J. Persenaire, Beckers, Son, & Co., De Behr & Waefelaer, Leopold Raes, Adolphe Houghebaert, Syndicat Agricole de Verviers, &c. Here, also, is to be seen one of the Electric Carriages which runs on the railroad beneath the Thames. After an object lesson in Belgian Arts and Manufactures, we emerge from the Ducal Hall into the Queen's Court and Jubilee Gardens, whence

"EXCELSIOR,"

the Monster Captive Balloon, ascends. MESSRS. SPENCERS, the well-

known aeronauts and balloon manufacturers, exploit the new captive balloon, which is a specimen of the most finished and complete kind. The art of aerial travel is here demonstrated, fully, and at frequent intervals, during the day, providing, of course, that the weather is propitious. A few particulars of the material used in the construction will be worthy of notice. Seven thousand superficial feet of the finest balloon fabric were employed in making the balloon. This is covered with a net-work of Italian hemp cordage having a combined tensile strength equal to a strain of ten tons, and supports a handsomely appointed car to accommodate parties of six to eight persons, who may desire to take an aerial trip. A powerful steel cable is used to tether the balloon, which is controlled by a steam engine of 12 horse power, having a winding drum of sufficient dimensions to contain the 1,000 feet of captive rope, to which height the balloon will be permitted to soar. As in the case of the Gigantic Wheel, a splendid view can be obtained, the various points of interest will be indicated by the manipulator.

THE QUEEN'S COURT AND THE LAKE.

THE Queen's Court has been greatly embellished by several architectural additions, new scenery and decorations. The lake has been surrounded by an entirely new scheme of illuminations. For the pleasure of those enjoying a trip in the electric boats, and the general public promenading in the Court, a very handsome Music Pavilion has been erected on the terrace, and adds greatly to the charm of the Queen's Court. The decorations, enriched by a mass of beautiful palms, flowering plants, flags, banners, and garlands, give this place a very festive aspect. The gardens have been charmingly planted and laid out by Mr. J. Laing, of Forest Hill, S.E. On our left, is

THE QUEEN'S PALACE AND FLORAL LOUNGE.

A WELCOME addition to the permanent buildings of the Exhibition will be found in the Grand Floral Lounge, which has been arranged especially to meet the requirements of visitors who prefer to spend the cool of the afternoon and evening within doors. In this handsome

building, ample accommodation is provided for all comers, should the weather not permit out-door amusement. The Floral Lounge, which is embellished with thousands of ferns and plants, ranged in tiers, is constructed with cosy corners, quiet nooks, and secluded recesses, truly a delightful place wherein to spend an hour. The Chamounix Minstrels here discourse sweet music between the hours of 2.30 and 5.30, and 8 to 11 p.m., while Serly's Hungarian Minstrels give selections at intervals during the afternoon and evening. Promenade Concerts will be given from time to time.

THE JUBILEE GARDEN.

THIS Garden is surrounded by picturesque scenery of a very novel character. Floral decorations of all kinds, envelop this fairy-like garden, which, with its lake, its island, and its harmonious scheme of colouring in the illuminations, render this place a soothing retreat for those who desire to be away from the general movement and bustle of the larger number of visitors. The electric boats, passing to and fro laden with happy passengers, give added charm to this secluded spot. It is from the centre of the island that the tremendous balloon makes its daily ascents.

The Jubilee Garden leads towards the West Brompton entrance, to which, as before stated, the West London Extension and District Railway stations are adjacent.

THE ELECTRIC BOATS.

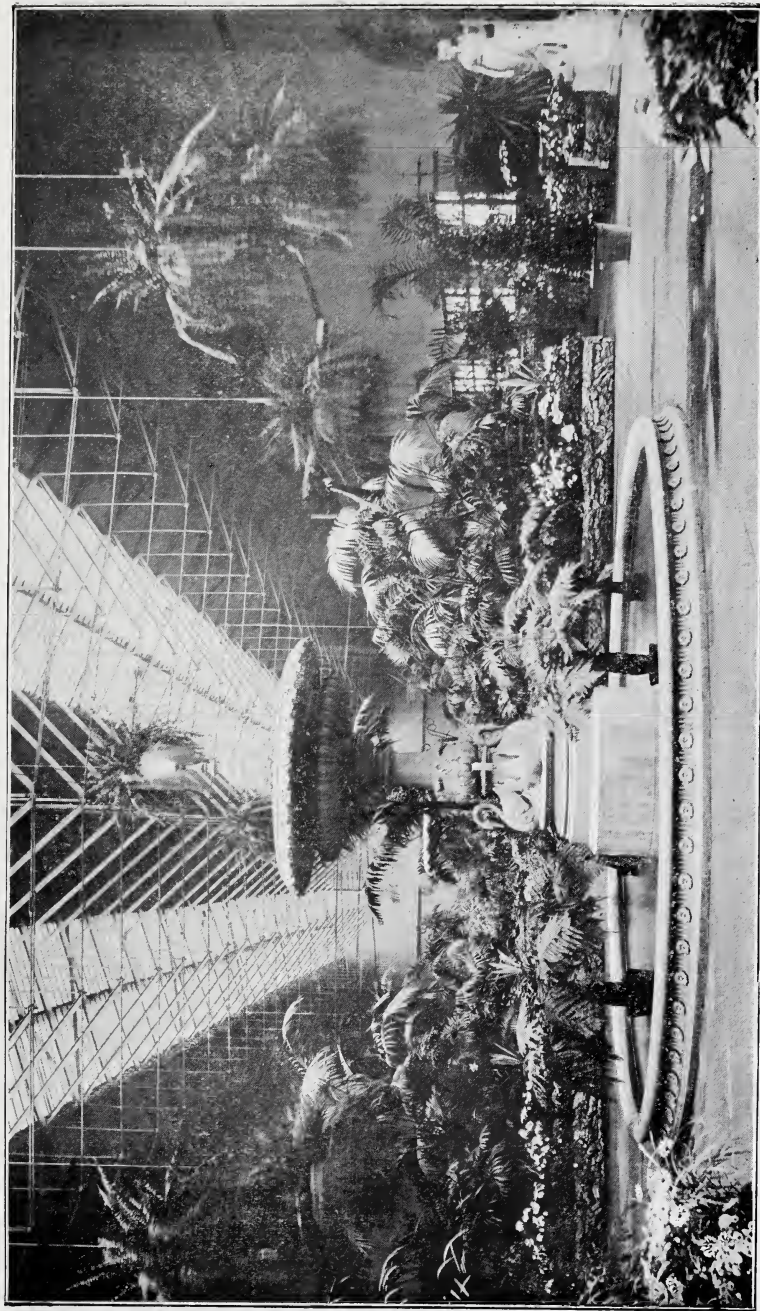
THE Electric Boats, which have proved so successful in past seasons, have been greatly altered and improved in such a manner as to add to the material comfort of the public, and the Concerts by the different bands, in the Music Pavilion, render trips in these boats still more delightful than they have ever been. There are four stations from which visitors can take trips, two on the side of the Ducal Hall, near the Grill Room and Victorian Restaurant, and two in front of the Queen's Palace, right and left of the principal porch.

THE VICTORIA GARDEN.

THE Victoria Garden, at the extreme end of the Queen's Court, is similar in character to, though entirely different in design from, the Jubilee Garden. It is rich in decorations, and abounds with blossoms. The central feature of this garden is

THE BELVEDERE TOWER.

THIS tower, which is nearly 200 feet in height, is built entirely of iron and steel, and upon the skeleton principle. The structure consists of six main vertical ribs of steel, braced vertically and horizontally with steel rods and bars, giving a spider-like effect. Each main rib is bolted securely to concrete anchor beds fifteen feet deep, while the steel work has been calculated to withstand with safety a pressure of fifty-six pounds per square foot, as required by the Board of Trade. About midway up the Tower, a spacious balcony has been built out for the use of visitors, and a platform of similar dimensions, capable of accommodating close upon 150 persons, has also been constructed on the top. Both platforms are supported by powerful cantilevers, bolted to the main structure, the total weight of steel employed altogether being about 150 tons. Comfortable walking space is to be found on these balconies. An ornamental balustrading has been fixed on the platform, and, as a further protection against accidents arising from giddiness and other causes, a strong wire netting has been fixed to the handrail to the height of about ten feet. The time occupied in ascending is about 30 seconds, the descent to *terra firma* being accomplished as expeditiously and smoothly. Inside the ironwork are two balance lifts, manipulated by hydraulic pressure, which will hold about ten persons at a time. Special provision has been made for any emergency that might arise; an independent brake, worked from the top platform, being so arranged as to bring the lift to a standstill at any point in the short journey, and to keep it stationary. There is also an iron staircase reaching to both platforms, so that in case of a stoppage passengers can descend without let or hindrance. From the top of this Tower, the most beautiful view can be had of the Queen's

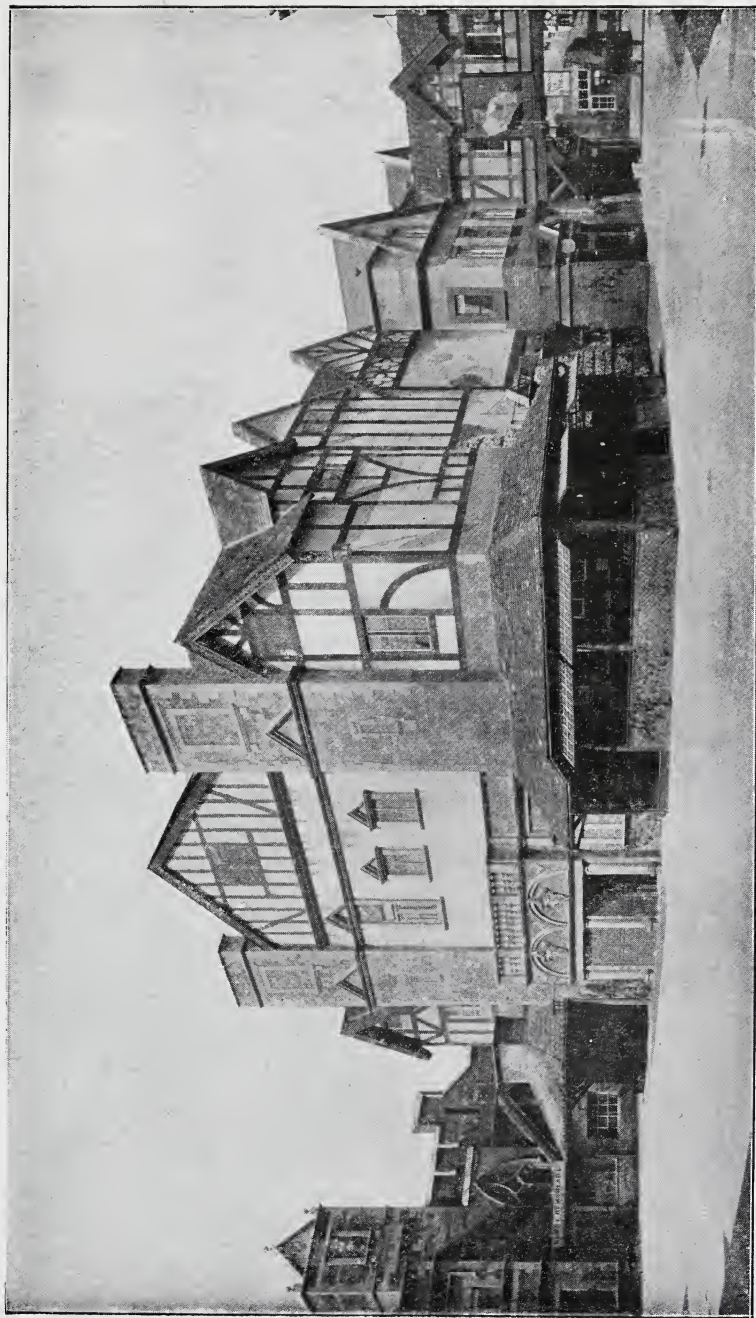


THE FLORAL LOUNGE.

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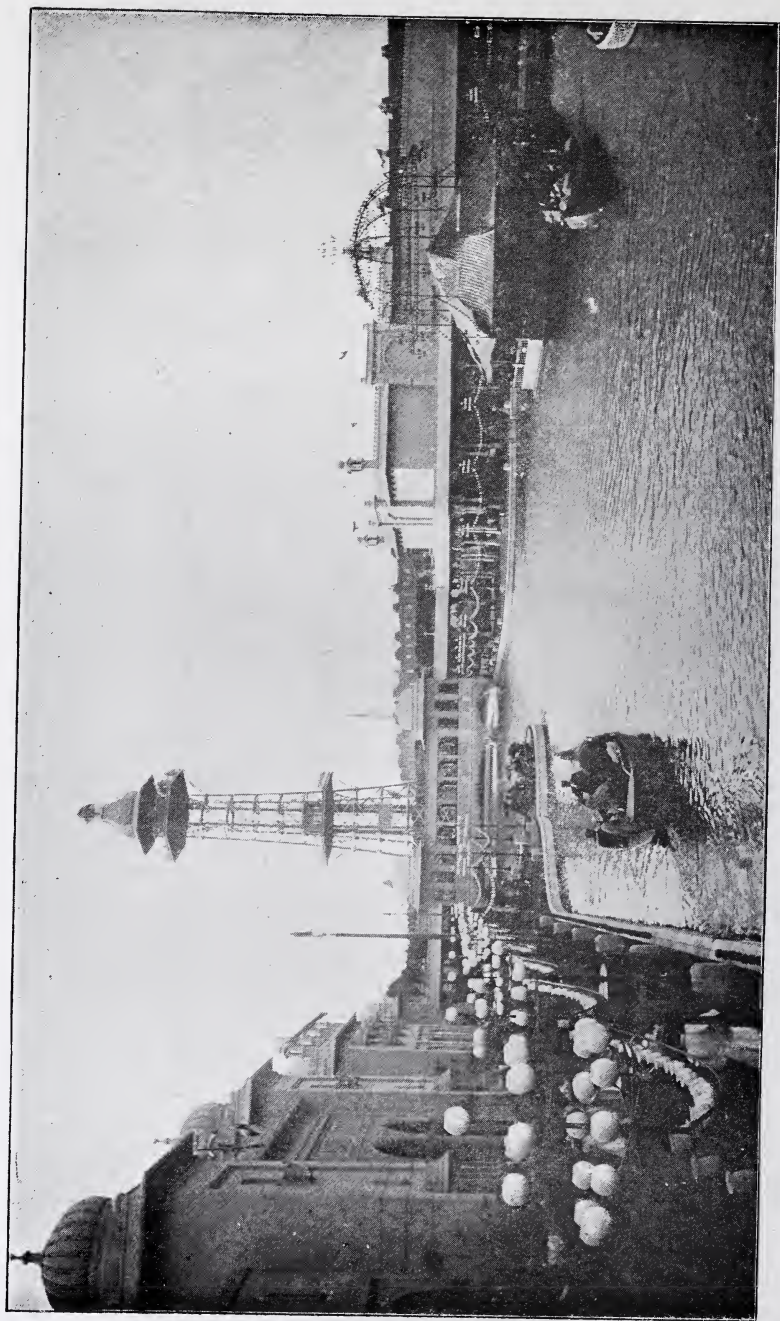


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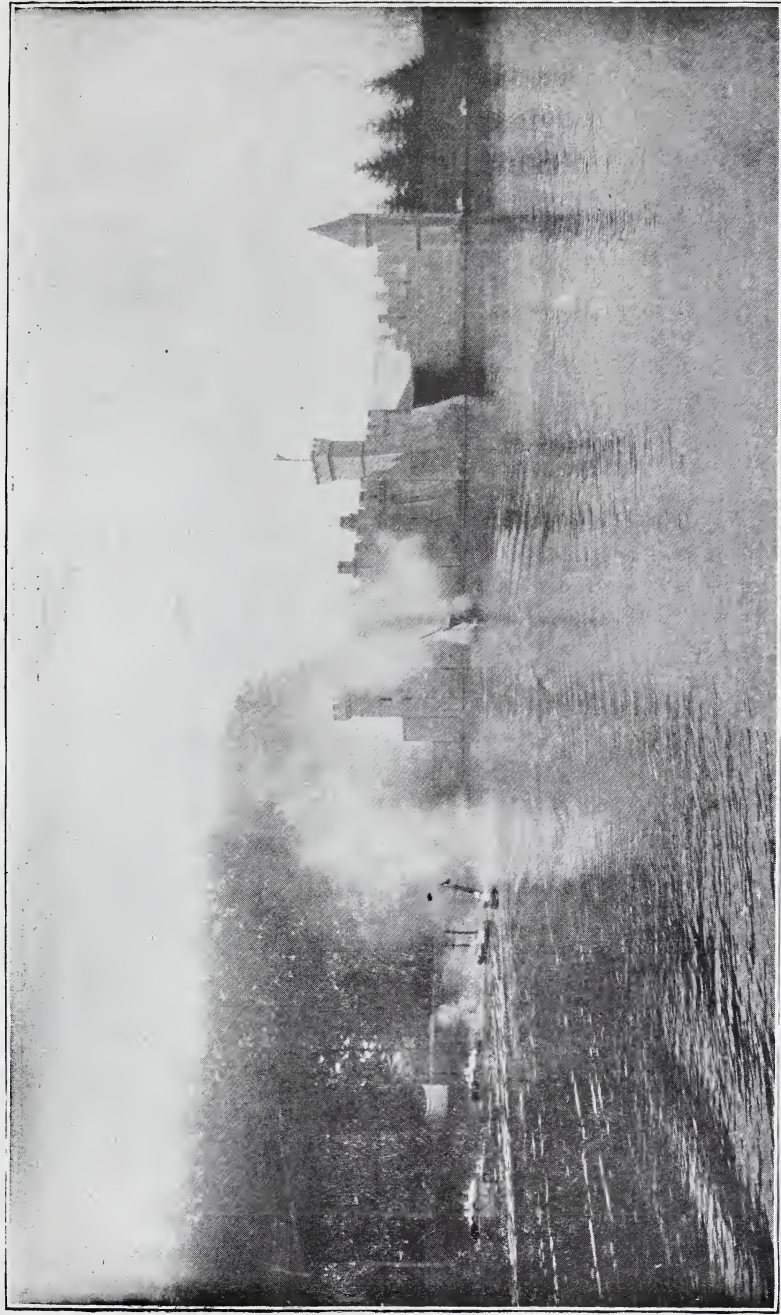


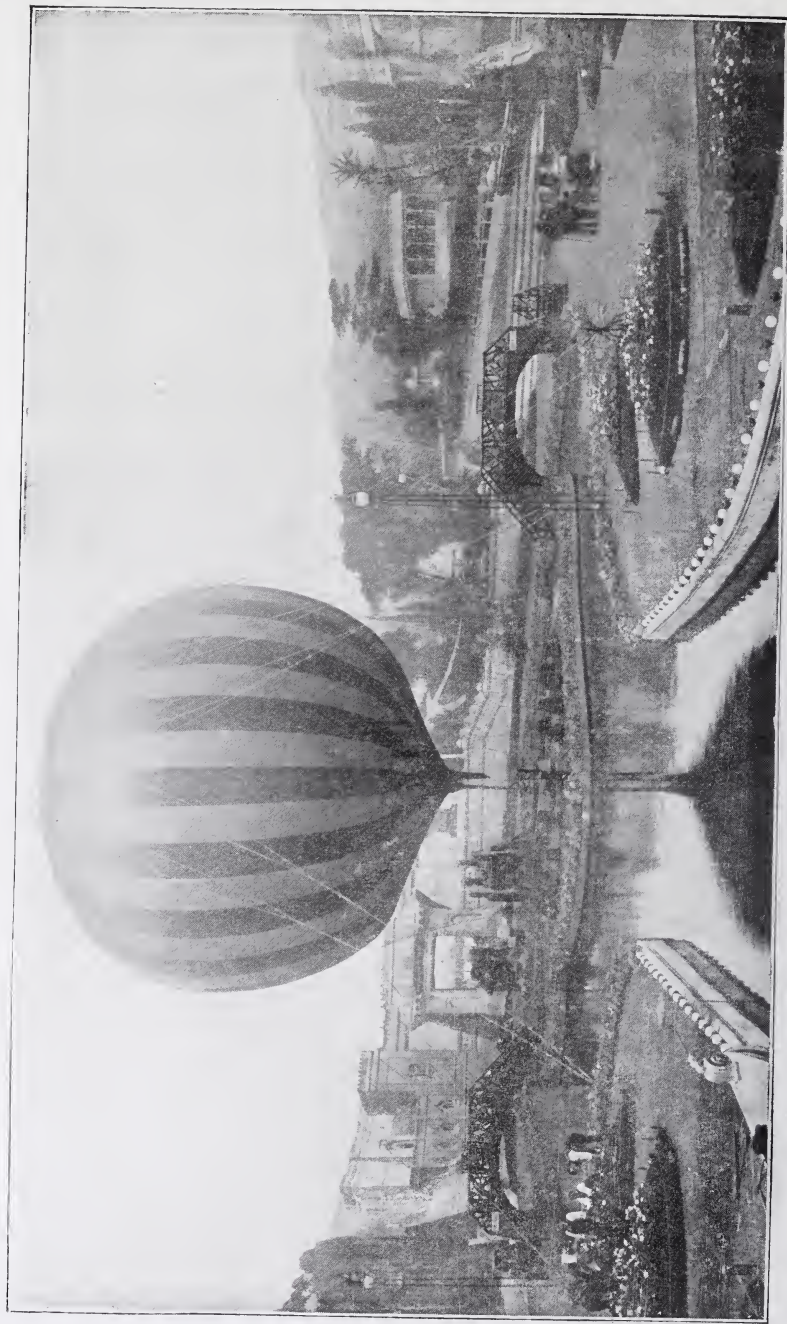
THE MARKET PLACE—PICTURESQUE ENGLAND.

THE GUIDE.



THE QUEEN'S COURT.



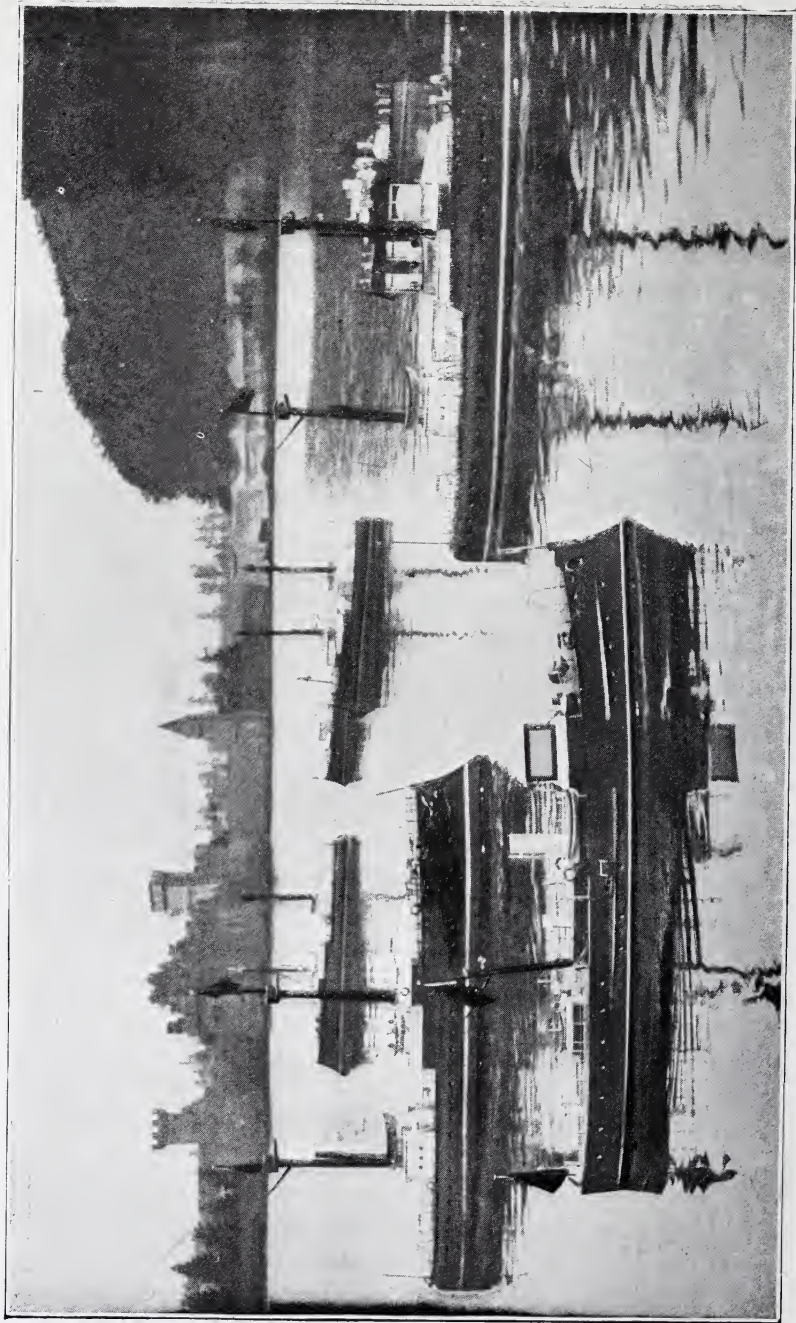


THE GUIDE.



NAVAL SPECTACLE—EXPLOSION OF A MINE.

THE GUIDE.



NAVAL SPECTACLE.

Court, Victoria and Jubilee Gardens, as well as other parts of the Exhibition. The scheme of colour this year is entirely white, the work of which has been carried out in admirable style by Messrs. Harrods, Ltd.

THE MUSICAL ARRANGEMENTS.

THIS season the usual band arrangements will be considerably augmented from time to time. The three important Music Pavilions are used for Concerts by the Band of Her Majesty's Grenadier Guards, under the direction of Mr. A. Williams, Mus. Bac. Oxon.; the Band of the Honourable Artillery Company, directed by Mr. Edward Walker; The Seebold Family Band—now known as the Chamounix Minstrels—conducted by Mr. Frith Seebold; and Herr Victor Hollaender's Viennese Band. The bands will perform alternately in the stands in the Western Gardens, the Queen's Court, the Imperial Gardens, and the Terrace in front of the Ducal Hall. Bands of civil and military visiting bodies will perform on special occasions.

CONCERNING THE CATERING.

REFRESHMENTS.

As we enter the Queen's Court, we observe upon our right, the Victorian Restaurant, and upon the left, the Grill Room. In the latter dining-room, hot and cold joints, and grills, can be had for luncheon, dinner, or supper at ordinary London prices, while the former building, the Victorian Restaurant, is devoted to fixed-price luncheons and dinners. A Buffet with *al fresco* service has also been opened in this Court. Crossing the Bridge, to the left, we come to the Queen's Palace Lounge, and the new Jubilee Bar, which has been specially built this season. The entire arrangements concerning refreshments will be found in the concluding pages.

Passing through the Floral Lounge, we find ourselves in

THE CENTRAL HALL.

THE Central Hall, so named because of its central situation in the Exhibition, is of Indian architecture. The colour scheme, in which white is the predominating feature, is beautifully executed, the fresco being white, picked out with pale blue. This hall communicates direct with the

EMPRESS THEATRE.

which is the largest building of its kind in the world, measuring 417 feet by 200 feet. It has a roof span of 220 feet, and is 117 feet high. The stage measures 315 feet wide by 100 feet deep, with a proscenium opening of 186 feet. The sheet of water, upon which the Grand Naval Spectacle takes place, has an area of 40,000 superficial feet, and is the largest interior water scene ever attempted in England, the space being 160 by 180 feet, and containing close upon 1,000,000 gallons of water.

THE NAVAL DISPLAY.

Honorary Naval Advisory Committee:

VICE-ADMIRAL MARKHAM, F.R.G.S.

REAR-ADMIRAL FITZ-GEORGE.

THE Grand Naval Display is bound to meet with an enthusiastic response in the hearts of all loyal English men and women, coming, as it does, at a time when war on the sea is an accomplished fact, and when the incalculable value of the British Navy is more in evidence with our countrymen than at any other time in modern history. England's glorious record of sea-power and supremacy is

at once our proudest national achievement and our strongest defence, for our commerce depends upon our ability to protect it, not only in peace, but in war. That we are thoroughly able to do so has been amply demonstrated, happily, so far, on paper, and, if statistics go for anything, we will always be able to hold our own against the enemy. We have our ships and munitions of war, we have our enormous wealth of money, but, above and beyond all, we have, in our sailors and marines, the same blood which has carried us to success over and over again—the same hearts of oak, the same indomitable spirit, the same invulnerable courage. We may be “a nation of shopkeepers,” but, be that as it may, we are also a nation of fighters, ready, whenever the day may come, to do our duty, as did our forefathers, and to uphold the glory and undimmed honour of the British flag.

England and her Navy are co-existent. And, now that our dominion has extended so greatly all over the world, it is our imperative policy to keep our Navy up to the highest possible pitch of excellence in every respect, not by any means as a menace to other countries, but as a possible weapon of defence should the painful necessity ever arise of protecting our enormous, our vital, interests from the onslaughts of a foe. The spectacle in the Empress Theatre has been designed in response to the public spirit of patriotism, which recent events have so greatly stimulated, and in order to demonstrate, as far and as completely as possible—within the limits of a public entertainment—how our ships would behave in action. Nothing of the kind has been previously attempted here. So that, apart from all loyal and national reasons, absolute novelty may be claimed for the display. On the stages of our theatres, and in other places, the spirit of the people—the love of freedom, the admiration of valour, and the inborn interest in all things appertaining to the sea—have been dwelt upon and exemplified over and over again, but the vast and peculiar resources of the enormous theatre in the Earl’s Court Exhibition have made it possible to present to the public a replica of some of our naval vessels in a manner which, while being quite unique, will, it is hoped, meet with the appreciation of all visitors, and stimulate them to further admiration of our splendid ships and our brave sailors.

The vessels, twelve in number, have been modelled to scale. They include the three-masted “Iron Duke,” the magnificent “Sans Pareil,”

the "Collingwood," and the "Benbow," with their low hulls, wide funnels, and solitary masts, and the swift "Camperdown." The recently-built "Hotspur" and her sister gun-boat, "The Rupert," with duplicates of these two ships, are also represented, and, largest and most notable of all, is a model of the "Terrible," that awe-inspiring man-of-war with her four funnels, her turret guns, and her enormous ramming power. The vessels vary in length from the torpedo boat and despatch boat of eleven and twelve feet respectively, to the flagship of over seven yards. They are propelled by electricity, their movements being directed by signals from the stage. The sheet of water on which they move is more than forty thousand superficial feet in area and stretches from the first row of seats almost to the extreme back wall of the theatre, the great stage having been entirely removed for this purpose. The background represents a fortified town in a sunny clime, with its winding streets and quaint houses, with its lighthouse on the rocky coast. In the foreground are the substantially-built and imposing fortresses. At the opening of the display, the combined fleet appears, the ships going through various evolutions which are incidental to naval preparations for war. These intricate evolutions are absolutely correct in every particular, so that the spectator may, in imagination, behold the tactics of naval action. Torpedo practice is also demonstrated in the early part of the proceedings, and then, with the change from daylight to darkness, comes the mimic sea fight. The enemy is reconnoitered by a despatch boat, the attacking force is temporarily repulsed, but, thanks to reinforcements, makes a second attempt, this time, with success. The rival vessels keep turning during the entire action—so that they may discharge their guns from all sides, with the minimum of danger to themselves—mines are exploded under water, ships are blown to bits, and, finally, the town capitulates, a flag of truce is hoisted, and the bombardment is over. The majority of the ships then form into line in order to salute the flagship, the "Terrible," which, proudly flying the Royal Standard, slowly passes in front and steams away, leaving a pleasant, and it is trusted, a profitable impression on the memory of these accurately modelled ships, and of a brilliant, though miniature, naval battle.

THE DETAILS OF THE DISPLAY FOLLOW :—

PART I. (Day.)—PEACE.

No. I.—This Patriotic Naval Display is divided into two parts, although the customary "interval" is omitted. The first portion, entitled "Peace," commences with the evolutions of the entire fleet, which perform such well-known tactics as "single-line-ahead," "double-line-ahead," and the "gridiron formation," in the order named. The fleet then again steams in single line, and is separated into two divisions.

No. II.—A sham fight next displays the opposing squadrons continuously wheeling about while they are supposed to be firing at each other.

No. III.—The larger vessels then depart and a torpedo target is placed in position. It is fired at by two torpedo boats, being finally hit by one of them.

No. IV.—The peaceful portion of this part of the programme concludes with the entry of all the ships of the squadron, gaily dressed from stem to stern in all the glory of bunting. They form in line, bow on to the audience, and are passed in review by the crack boat of the fleet—the "Terrible"—which is saluted by them in right Royal fashion.

PART II. (Night).—WAR.

No. V.—The second part of the programme, entitled "War," gives opportunity for a change of scene from daylight to night. In the darkness, a frigate returning home from a voyage, sails boldly in, but she is chased by a cruiser, and fired upon; nevertheless, she manages to escape and to reach port in safety.

No. VI.—A torpedo boat then endeavours to ascertain the position and defences of the town, but, being espied by those on land, thanks to the brilliancy of the search-light, she is fired upon, and after torpedoing one of the enemy's ships in the harbour, she succeeds in eluding the vigilant fires from the forts and signals for assistance. The attacking flotilla, however, is at first driven back, but is soon reinforced by other ships.

No. VII.—The crowning scene of this mimic naval battle now takes place. The ships blaze away in right good earnest, the attack being replied to by the heavy guns from the forts. The bombardment goes on furiously for a little time, ships are destroyed, the town is reduced to ruins and sends forth a flag of truce, and the navy, despite the furious fire of the land forces, and irrespective of the mines which are exploded in the water, proves triumphant. Peace being restored, the ships are all brilliantly illuminated, the magnificent flag-ship, the "Terrible," is once more saluted by her sister ships, this time as victor, and, amid a perfect torrent of golden rain, and to the inspiring strains of "Rule Britannia" and "God Save the Queen," the vessels return to port, having accomplished their mission as surely and successfully as would our own Royal Navy, if it ever again comes to a question of trying the strength of England, Mistress of the Sea.

The thanks of the directors of the London Exhibitions, Limited, are due, and are hereby tendered to, Admirals Markham and Fitz-George for their kindness in supervising the multifarious evolutions of the boats, and thus insuring their correctness.

In reference to the Naval Display, *The Times* of May 6th, in the course of its first notice of the Exhibition, wrote as follows:—

“For the last few weeks all men’s thoughts have been engrossed by problems of naval warfare, and at the very moment when two Powers are setting in motion against each other the terrible engines of destruction which science has placed at the command of modern combatants, the directors of the Earl’s Court Exhibition come forward with an admirable mimic display of warships at peace and in action. There are many interesting things to be seen at the Exhibition besides, but there can be no doubt that nothing will attract the public so much as this admirable demonstration of the working of battleships and cruisers and gunboats. It will help every one who sees it to realise the immense importance to this country of a strong and efficient Navy, and will stimulate and quicken that just pride which, as a seafaring nation, we feel in all that appertains to our maritime greatness. The Empress Theatre, in which this naval spectacle takes place, is an immense building, and some idea of its size may be gathered from the fact that an acre of water is set apart for the manœuvring of the ships. The vessels, 12 in number, have been modelled to scale. They include the Iron Duke, the Sans Pareil, the Collingwood, the Benbow, and the Camperdown. The Hotspur and Rupert, with duplicates of these two vessels, are also represented, and, largest and most notable of all, is a model of the Terrible. The ships vary in length from the torpedo-boat and despatch-boat of 11ft. and 12ft. respectively to the flagship of 25ft. They are propelled by electricity, their movements being directed by signals from the stage. Admiral Markham and Admiral FitzGeorge have supervised the evolutions of the vessels, so that the correctness, from a naval point of view, of the details of the various manœuvres may be taken for granted.

“Facing the spectators in the Empress Theatre is the large sheet of water, having as a background a picturesque scene representing a fortified town in some pleasant Utopia whose inhabitants are destined to hear no more alarming sounds than the reports of guns fired in

mimic, but most realistic, warfare. In the foreground are frowning fortresses, a lighthouse, and all the accompaniments of a well protected harbour. Looking at the scene from the seats of the theatre, the spectator might easily imagine that he was standing on some lofty eminence commanding a splendid view of a neighbouring port, and this impression is strengthened by the accuracy with which proportion has been observed in all particulars. At the opening of the display the combined fleet appears, moving in from the wings in the most natural way, with admirable precision. Various evolutions are gone through, illustrating naval tactics, as well as torpedo practice, and the laying of submarine mines. It may be doubted if any more vivid idea of operations preceding a naval engagement could be obtained, even by watching the proceedings of real ships at the seat of war, than that which is here afforded to the spectator. The battle which follows is a night engagement. It may be briefly described as beginning by the reconnoitring of the enemy by a despatch boat, after which the attacking force is temporarily repulsed, but receiving reinforcements, makes a second and a successful attempt upon the town. The action thus baldly outlined is of the most exciting description. A constant fire is maintained by the vessels and the forts, the former manœuvring the whole time, and fighting with the utmost determination. Mines are exploded, the water dashes up high above the ships, and the havoc which the explosives can effect is made even plainly apparent. The ships themselves do not fall victims to these terrible engines of warfare, and inasmuch as they have cost on an average £400 apiece, this is a matter for congratulation; otherwise the naval spectacle could not have the long and successful run which is confidently anticipated for it. But there is no apparent reason why they should not be destroyed, and the illusion is therefore not dispelled by their immunity. Two dummy vessels are, however, annihilated by mines, and this is sufficient for the purpose of giving a last touch of realism to the battle. The forts are blown up, the town is enveloped in flames, and finally a flag of truce is hoisted from one of the ruined ramparts, the town capitulates, and the battle is over. Most of the ships, illuminated in honour of the victory, then form into line in order to salute the flagship "Terrible," which, flying the Royal Standard, slowly passes in front and moves away, fireworks being displayed from the town, and the band playing

“Rule Britannia” and “God Save the Queen” as the fleet disappears from view. The whole entertainment is, without doubt, the most realistic representation of a naval battle ever seen in this country, and reflects the highest credit on the enterprise of the Directors of the London Exhibitions (Limited).”

Adjacent to the Central Hall are

THE ROYAL GALLERIES.

CONTAINING THE ITALIAN, OTTOMAN, AUSTRO-HUNGARIAN AND AMERICAN SECTIONS, the respective Commissioners for which are Chevalier Thomas Silombra, Monsieur Sifico, Mr. Victor Spitz, and Mr. A. Macchi.

ITALIAN SECTION.

HERE a splendid series of exhibits meet the eye. At the entrance is seen the exquisite examples of Italian Sculpture, exhibited by Antonio Frilli. Hundreds of beautiful figures, executed in pure snow-white Carrara marble are shown. On the left is a fine show by G. Errico, of Bronzes, Terra-cotta, Ceramic, Venetian Glass, etc.; Moriondo and Gariglio, Chocolate; Professor Saibene Carlo, Pen Work; Veneziani and Coppini, Filigree and Cameos and Cut Silver; Antonio Frilli, Marble Statuary, Pedestals, etc.; Ettore Montani, Jewellery, etc.; Petralli and Co., Imitation Bronzes; L. Pellissier, Tortoiseshell Objects and Roman Jewellery; Molaroni and Co., Majolica Vases and Ornaments; G. Andreoni, Marbles and Art Bronzes.

OTTOMAN SECTION.

PROBABLY the most typical section is the Ottoman Section, the superb decoration of which is far beyond anything of a like nature previously produced in this country. The exhibits, both numerous and unique, will interest all who appreciate oriental wares, and even those whose tastes lay in other directions. The costly constructional work, beautifully executed, adds a great triumph to the artistic *ensemble*.

Costly Embroidery, and Oriental *Bric-a-Brac*, in unlimited quantities are displayed. The luxurious Turkish Rugs, Cushions, Curtains

and Embroidered Silks and Stuffs, would excite envy even in the hearts of regal personages. Messrs. Notara, the well-known manufacturers of Turkish Cigarettes, have a fine display of their wares. If perchance we have a sweet tooth, we can turn aside and partake of "real Turkish Lakoum," in other words, that delightful sweetmeat, "Turkish Delight"; again, we can turn and smoke the exquisite tobacco of the Orient. The typical character of the stall fronts, beautifully carved and modelled, makes the Oriental portion of the Exhibition very pleasant to the eye, and indeed, one might well imagine oneself traversing an Ottoman Bazaar in Turkey. An inspection of the Inlaid Furniture, and attractive Hanging Draperies, exclusive of anything else, is an interesting experience.

AUSTRO-HUNGARIAN SECTION.

PERHAPS the most numerous exhibits in the Royal Galleries are those representing the Austro-Hungarian Section, the principal of which are those of H. Brunner and Co., Jewellery; R. Brix, Furniture; S. Galoti, Enamel Goods and Mother-of-Pearl Articles; H. Gluber's Optical Emporium; C. Goldberg, Bohemian Glass; L. C. Hardmuth, Pencils of all kinds; E. Lewicki, Chocolate; T. Meyer, Mechanical Clocks in great variety; J. Perstinger, Wood Turning; H. Pollak, Furs and Tatra Hause Industries; O. Reich, Pens, Desk Appliances, etc.; F. Stuflessner, Altars and Statuary; J. Weinert, Patent Novelties; M. Zeller, Leather Goods; H. Muller, Bohemian Glass; and the Buda Pesth Commercial Museum of Hungarian Popular Hand-made Art Manufactures. The Bosnian Government has here a very fine exhibit of Tobacco, etc.

In close proximity to these Sections will be found the

GERMAN, SWISS, AND AMERICAN

Exhibits, all of the first order, a few of which are:—

F. Gentner, Swiss Wines; The Sociétié d'Industrie Laitière, Condensed Pure Milk, without sugar and other comestibles; B. Sepinak, Watches, Pendants, etc.; Ed. Schiess, Hand-worked Embroideries of St. Gall.

THE IMPERIAL COURT

SOME of the most handsomely fitted Stalls are in the Imperial Court which is mainly devoted to the

BRITISH SECTION

Where will be found many notable exhibits, such as Messrs. Bewlay's renowned "Flor de Dindigul" brands of cigars; Messrs. Ardeslir and Byramji's Oriental Wares; the Indo-China Curio Trading Co., Chinese and Japanese Curiosities; Messrs. Riddle and Couchman, Official Guides and Programmes; Messrs. F. P. Bhungara and Co., Works of Indian Art; The Shannon, Ltd., Cabinets, Furniture, etc.; Watts Patent Co., Ltd., Gun Cabinets; Wolfe and Hollander, a fine display of Furniture, etc.; Edward Bingham, elaborate Marble Fireplaces, Stoves, etc.; R. Grigor, Band Sawing Machine, Lathe, and Turning Machine, where can be purchased puzzles in wood, etc.; The Eagle Range and Foundry Co., Ltd., "Eagle" Ranges, Grates, Mantels, Cooking Utensils, etc.; A. J. Jones, Tobacco, Pipes, and Cigars. The *Italian* Exhibits include G. Ugolini, Mosaic Work and Jewellery; F. Francati, Jewellery, Mosaics, Cameos, etc.; V. Besarel, Artistic Furniture and Venetian Glass; Cav. G. Melillo, Gold and Silver Cups, etc., copied from the originals found at Pompeii and other excavations. *Swiss* Exhibits, C. M. Kohler, Cocoa, Chocolate, and "Choclait"; C. F. Schneider, Gold and Silver Jewellery; E. Konpf, Dolls and Toys. Of *American* Exhibits we have Messrs. Parke Davis, and Co., Toilet Requisites; The Egry Auto-graphic Registers. *Austro-Hungarian* Exhibits, Ischart and Co., Bohemian Glass; Boseck and Co., Bohemian Glass; C. Bodenstern, Articles of Olivewood, etc.; and J. Scherzer, Bohemian Glass.

THE IMPERIAL GARDENS.

THIS Court, with its novel scheme of illuminations and floral embellishments certainly is one of the most charming resorts of the Exhibition. Concerts are given here daily, in the afternoons and evenings, in the

same way as in the Queen's Court and the Western Gardens. Visitors will observe that the Pavilion has been entirely reconstructed. Here, during the season, the Bands of Her Majesty's Grenadiers, The Honourable Artillery Company, The Viennese Band, and The Chamounix Minstrels perform alternately. Ample seating accommodation has been provided surrounding this elegant Pavilion, and the best of attendance will be found here. Afternoon tea, with the accompaniment of martial, operatic, and select music is a popular institution here. The gardens have been re-arranged and remodelled, and the prevailing colour of the decorations, is, as in the case of the Queen's Court and Victoria Garden, pure white, tastefully picked out with crimson. The gardens have been tastefully laid out and planted by Mr. T. S. Ware, of Hale Farm Nurseries, Tottenham.

PICTURESQUE ENGLAND.

PICTURESQUE ENGLAND has been renovated and entirely redecorated. Visitors will notice the removal of the "cobble-stones," a proceeding rendered necessary, considering the vast number of visitors who pass through this delightful place, and to whom the "cobble-stones," though very realistic, are somewhat troublesome as far as pedestrianism is concerned. Entering Picturesque England from the Imperial Court, and bearing to the right, we come to Messrs. Sharp Brothers' exhibit of Soap, Perfumery, &c., and a spacious building occupied by the most recent Automatic Mechanical Novelties, shown by Messrs. Gordon & Co., Jewell's Caricature Photographs, and the next exhibit is by Mr. G. W. Riley, consisting of Rustic Seats, Chairs, Tables, Arches, Greenhouses, &c. The Carpet Beating Company show their Patent Compressed Air Carpet Cleaning Machine, and also their Steam Carpet Beating Machinery. We now come to the exhibit of the Parisian Diamond Company, a fine display of Parisian Diamonds and Oriental Pearls. The Heating and Cooking Stoves of Messrs. W. Poore & Co. will appeal to housekeepers, &c., and the Models of Poultry, Pigeon, and Horticultural Appliances will prove interesting. Messrs. Crossfield & Sons display their toilet products, the principal of which is the "Peerless Erasmic Soap"; and the Model Milling Plant is also exhibited by the same firm. In the

Langdon-Davies Alternating Current Patent Electric Motor, we have a very novel exhibit; the Maté Tea Company, Ltd., and the London and Provincial Dairy Company have this year a repetition of their Model Dairy, so popular last year. Sparklets," special preparations for the æration of all liquids, &c., Mr. Walter Stenning, with fancy goods, electric engraving, &c., and Messrs. Maynards, Ltd., the celebrated confectioners, next meet our view. Passing along we arrive at the Flower Stall of Messrs. John Laing & Son, of Forest Hill, who are responsible for the fine show of flowers in the Jubilee Gardens, and the Western Gardens. The Lauri Acetylene Gas Lamp Company show their "Ideal Lamps," and Lusby's again occupy their accustomed stall with their celebrated "Pinoza" Tobacco and Cigars. Here is situated the Ambulance Department of the Order of St. John of Jerusalem, where a complete equipment for the relief of all cases of accident, &c., is kept in case of emergency.

THE AMERICAN LILLIPUTIAN COMEDY COMPANY.

THE large theatre, standing in the centre of Picturesque England, is the show devoted to the American Lilliputian Comedy Company. This remarkable troupe, headed by Mrs. General Tom Thumb (Countess Magri) give, at frequent intervals during the afternoon and evening, performances of a very interesting character, including farces, sketches, illusions, plantation and "coon" ditties, skirt dancing, a scientific display of boxing, fencing and vaudeville entertainments of a very refined character. The members of the company include Mrs. General Tom Thumb—who was married to the late General in 1863—and, subsequently, to Count Magri, in 1885. She is the smallest lady in the world. Miss Nelson, who is the wife of Captain Laible, the Baron and Count Magri, who are real brothers, and are about 39 inches in height, and Captain Laible, who is a trifle taller than the other members of the Company. The American Lilliputian Comedy Company have been touring all through the United States for the last four years, and have met with the greatest success, receiving an ovation wherever they have performed.

MRS. GEN. TOM THUMB and her LILLIPUTIAN COMEDY COMPANY.

"TWO RIVALS."

TWO STRINGS TO HER BOW, OR WHICH WILL WIN?

The Beloved	Mrs. Gen. Tom Thumb.
The Fortunate Lover	Count Magri.
The Disappointed Lover	Baron Magri.
Nancy, a Maid	Annie Nelson.

During the action of this piece the Lilliputians will introduce Songs and Musical Selections and Realistic Sword Combat between the Count and Baron.

CAPT. GEORGE LAIBLE,
Descriptive Vocalist.

MISS ANNIE NELSON,
In Genteel Songs and Dances.

THE ONLY AND ORIGINAL
MRS. GEN. TOM THUMB,
Who gives a brief account of her various travels in both worlds, where she has been received by crowned heads and the nobility.

THE LILLIPUTIAN DUO,
George—LAIBLE AND NELSON.—Annie,
In their own Original Travestie Sketch, entitled "YES."

To conclude with Count, Countess and Baron Magri, in their Illusionary Act,

THE ENCHANTED STATUE.

The Statue	}						
Katrina							
Old Woman		..	..	..	..	..	Count Magri.
Ophelia							
Columbia	}						
Madara, who loves art		..	..	..	..	Countess Magri.	
Henri, who wants employment		..	..	..	..	Baron Magri.	

Particular attention is called to the rapid and complete change of costumes, and disappearance and reappearance of Count Magri.

In connection with the performance of the American Lilliputian Comedy Company, the *Sketch* of May 4th says:—"They have arrived, and they will conquer. Indeed, the battle is more than half over already—for thirty-four years ago the leader of the Company appeared before

the Prince and Princess of Wales at Marlborough House, and, thereafter, Mrs. General Tom Thumb became a first favourite in all American circles. It only needed a visit to the Queen, a year later, for her glory to be crowned. Since that time this remarkable little lady has travelled all over the world, enjoying celebrity everywhere, and (although those who are old enough to remember him will lament the decease of the General) they are bound to take to their hearts—figuratively speaking, of course—as they did in 1868, Miss Warren's second husband, the Count Magri, who being 'forty-eight years of age, 37 inches in height, and 50 pounds in weight,' is a most perfect pocket gentleman, well informed, vivacious, and of a mighty pleasant wit. His brother, the Baron, is 'fifty-one years of age, 38½ inches in height, and 54 pounds in weight.' The veracious chronicler further informs me that the Baron married a lady five feet in height, the result of this 'owdacious' union being three 'fine children.' From their previous association with London, the Countess and the accomplished brothers Magri are likely to evoke most curiosity among the sightseers at the Earl's Court Exhibition, where, in the theatre in Picturesque England, the Lilliputian Company will appear throughout the season. But, it should be noted, there are others, to wit, Miss Annie Nelson, who in private life is Mrs. George Laible. They were both born in America, the one of Scotch, the other of German parentage, so that the Company may truly be described as cosmopolitan, seeing that Magris are real, genuine Italians—with a pronounced preference for macaroni and lachrima christi—while the Countess (who, be it hereby known, is the original Mrs. Tom Thumb) had her origin in Middleborough, Massachusetts, 'down East.' Nevertheless, the most complete harmony prevails, a more or less equality in size—Mr. and Mrs. Laible are slightly taller than the others—making up for the difference in nationality. They are a merry company, and, one and all, are just like ordinary-sized folk viewed from the wrong end of a telescope. One of there chief pieces is entitled 'Two Rivals: Two strings to her Bow, or which will Win?' Mrs. Tom Thumb, is, quite naturally, the Beloved; the Count, of course, is the fortunate Lover, and the Baron is the Disappointed One. The Magri Brothers also indulge in fencing and boxing bouts, with Mr. Laible as timekeeper. Mrs. Tom Thumb impersonates an old maid, with a characteristic song, and tells, in brief, the story of her life—as she did the other day at the Cecil—in a

clear, telling and pleasant voice. The vocal part of the entertainment is largely furnished by Mr. and Mrs. Laible, and the bill finished with 'The Enchanted Statue.' "

Mdlle. MARGUERITE'S PERFORMING LIONS.

MDLLE. MARGUERITE is undoubtedly the most accomplished and intrepid lady lion-tamer who has ever appeared in England, and her act in the den of seven magnificent full-grown lions may justly be termed the most thrilling and exciting ever witnessed. Entering the cage, she puts the lions through a series of sensational tricks, which are not only wonderfully clever, but novel and daring to a degree. At the word of command, the lions spring on to ledges, jump over hurdles, leap through hoops of fire, and even disport themselves amid a perfect rain of golden sparks showered over them by Mdlle. Marguerite. Van Amberg himself could scarcely have exceeded the fearlessness of this remarkable lady, who places her head in a lion's mouth with as much composure as if she were putting it in the folds of a downy cushion. Her favourite lion, "Dickie," probably the finest specimen of his kind ever shown in captivity, is exceedingly intelligent, and actually fires a loaded revolver. As a novel finale, Mdlle. Marguerite executes a serpentine dance in the midst of the lions.

The *Daily News* says:—"The applause of the vast audience who witnessed the performance gave indications of delight to the sightseers. This new and sensational attraction will doubtless draw thousands every day. The effect is weird in the extreme."

ELYSIA.

THE new and handsome decorative and constructional work in Elysia, executed by Messrs. JOHN BARKER, Ltd., makes a notable addition to this favourite portion of the Exhibition grounds. This year, there have also been added new and pretty gardens, and the sidewalks have been ornamented with countless arches of glow-lamps, so that, at night-time, Elysia a veritable fairyland, sparkling with myriads of variegated lights. Messrs. JAMES PAIN & SONS have installed the gas illuminations, with great taste.

THE ELECTRIC THEATRE.

HERE is produced, entirely by electrical effects, an interesting novelty

called "A Day in the Alps," Switzerland, with its mountains, lakes, streams, waterfalls of real water, villages, chalets, churches, &c. Here we behold the rich and gorgeous hues of the rising sun, the golden noon, the lovely twilight, and the entrancing moonlight scenes. We also see a replica of the Swiss atmospheric changes, including thunderstorms, rain, and the most realistic rainbow effects. "A Day in the Alps" constitutes faithful representations of Nature, entirely produced by the aid of electricity.

Of the Electric Theatre, the *Daily News* says:—"The prosaic sign 'The Electric Theatre,' gives no sort of promise of the delightful entertainment inside. To begin with, there is a most gloomy interior, then presently, an orange glow steals upon the background of the stage; it diffuses light, and gradually are revealed a fine, snow-capped mountain, a romantic valley, distant lakes, a village with chalêts, churches, houses and bridge. It is the representation of sunrise in the Swiss Alps, and the pictures eventually change into broad noon-day, thence to an exciting thunderstorm, followed by a serene sunset and a superb moonlight night. The effects are most realistic, and indeed, wonderful."

"On my last visit I paid a visit to the Electric Theatre, where I saw one of the most charming bits of stage effect that I have ever seen. When the curtain rises all is dark. One can just faintly distinguish an Alpine valley with a village nestling in its hollow, and, behind, rising mountains topped by a great snowpeak. Then a faint grey light steals into the sky; soon the peak flushes pink in the first rays of the rising sun, the sky brightens with gold and crimson, melting into blue, until at last it is broad day. Soon it darkens again. Clouds hurry across the sky, the wind rises, it grows darker and darker until a furious thunderstorm bursts upon the valley. Gradually it passes away, and the sun comes out again. Then comes evening. The sky deepens to crimson, then to purple, then to deep azure, flecked with glittering stars. Then a flush of turquoise shows behind the peak, and the moon rises. One by one the lamps are lighted in the village, night is come. Would that some of our stage managers and mechanicians would take a lesson from the clever people who produce these splendid effects—effects as far ahead of the average stage dawn, storm, and sunset, as the Biograph is of the zoetrope of our childhood."—*The Playgoer*.

THE IMPERIAL JAPANESE TROUPE.

THIS celebrated troupe has appeared in nearly every capital of the world, and gives, probably, the most finished entertainment of its kind ever put before the public. A description of a few of the more sensational acts will help the visitor to form a conclusion as to the merits of the performances of certain members of the company:—

1. Balancing a ladder on the feet while another climbs to the top, and, after performing a series of sensational contortions, one side of the ladder gives way, leaving the man cleverly poised on the top of the remaining pole. The height of the ladder, when supported by the feet, is 30ft., and the combined weight 230lbs.

2. The principal, balances a huge tub on his feet. The tub measures 5ft. 6in. across and weighs 360lbs., astride the tub are two members of the troupe, who go through various evolutions, by way of maintaining their equilibrium, while the tub is literally juggled with by the man underneath.

3. A quantity of tubs are built up, one by one, on a man's feet until a height of 15ft. is reached, a young lady then surmounts them and stands on her head. The tubs are suddenly knocked away and she falls head downwards, and is caught in that position on the feet of the performer below.

4. The Mitsuta Balancing Pole, 27ft. long, is balanced on the shoulder, while a member of the company climbs to the top and performs some very smart feats, finally sliding at lightning speed from top to bottom, the pole being perfectly balanced the whole of the time.

The special items are interspersed with other interesting tricks in the way of knife juggling, slack-wire walking, top spinning, and countless other interesting items of agility, strength, and artistic merit.

THE SOUTH SEA ISLANDERS.

SOUTH SEA ISLAND JOE who was born in the Gilbert Islands and has

travelled the world far and wide, is a splendid specimen of humanity, and he speaks excellent English. His wife is conceded to be a perfect model, a study for artists; in fact, a modern Venus. She plays many selections upon her novel and melodious Maranboy Band. All the instruments upon which South Sea Island Joe and his wife perform have been manufactured by themselves. They have also a splendid collection of curiosities and mementos, which they have brought from their native and other lands, and upon which they lecture; the description will be of particular interest both to those who have visited the South Sea Islands and elsewhere, and those who have not. Both South Sea Island Joe and his wife are perfect pictures of native artistic tattooing.

JEWELL'S FANTOCCINI.

IN the large building, opposite the Rifle Range in Elysia, is Jewell's Fantoccini. This clever and original entertainment consists of a high-class show of fantoshes, or what is better known in England as marionettes. The principal operator, Mme. Jewell, is, by the way, accredited foremost manipulator in the world in this particular business. The performance is highly amusing and strikingly life-like, and embraces a very great variety of numbers, which include negro sketches, skirt dances, tight-rope walking, a la Blondin, and a series of comic pantomimes. A continuous show is given. Jewell's Fantoshes have been shown all over the Continent, and Mr. Jewell has had the honour of exhibiting his marvellous mannikins before most of the crowned heads of Europe, in some of the largest continental theatres, and has been publicly complimented on the excellence of the entertainment. Small wonder that this class of entertainment is so popular, for it appeals to old and young alike. Among other novelties, are given selections from the most popular comic operas of to-day, including "The Shop Girl," etc.; "The Moore and Burgess Minstrels"; and the pantomime from Drury Lane, all in miniature. The ingenious way in which these little wonders are made to imitate every movement and gesture of living persons so

naturally, will no doubt prove a source of amazement and amusement to those who are unacquainted with the mysteries of marionette manipulation.

THE MOORISH CAMP.

THE Moorish Camp, consisting of a theatre and an encampment, in close proximity to the Great Wheel, is a very novel spectacle. The members of the Moorish community number in all some thirty persons. In the Moorish Theatre, the troupe give frequent performances of scenes from the "Arabian Night's Entertainments," and are supported by jugglers, sword dancers, gun spinners, &c., supplemented by native musicians. In the camp proper, various Moorish artisans are seen working at their respective trades in tents, where articles of native manufacture may be purchased.

"In the 'Moorish Camp' there is a company of native performers who give some demonstrations of the kind of amusement that they habitually provide for their countrymen. This consists of music of a barbaric quality, distressing to unaccustomed ears. Native dances are given, and there is a performance by a fire-eater. The display is quaint and remarkable for the illustration that it affords of a curious side of Moorish life."—*Morning Post*.

"It is particularly true of the festive troupe of the Morocco performers, whose capacity for swallowing fire is only equalled by their ability for swallowing scorpions, and whose Eastern dancing is a revelation to eyes accustomed only to the modest athletics of the music-hall 'song and dance' artistes."—*Daily Graphic*.

THE RÖNTGEN RAYS.

THE Röntgen Rays are demonstrated continuously in the "Swiss
2*

Chalet," opposite the Lager Beer Hall, in the Western Gardens. The remarkable development of the "X" Rays is fairly familiar to everybody, still, there seems a wonderful fascination in seeing the bones of the living hand, or articles inside a sealed wooden box. Hence the Röntgen Rays are remarkably popular with all sections of the Earl's Court visitors. Radiographs, in other words photographs, of the bones of the hand, arm, or foot, can here be obtained at a very moderate figure. For the benefit of those who are not conversant with the origination, and process employed in the "X" Rays, we give a few particulars. The Rays were discovered by Conrad W. Röntgen in 1896. Working one day with a tube covered with black paper (impervious to light), he noted that a piece of paper, coated with a fluorescent salt and lying at some distance, glowed in the darkness when the discharge was passing through the tube. Being an investigator constantly on the look out for new phenomena, he duly noted this, and concluded that some force was passing from the tube, which was capable of penetrating a paper impervious to light, of acting at a distance from its source, and of causing certain fluorescent salt to glow. From this point he carried out a very masterly series of experiments, to determine the character and properties of the new radiations which, provisionally, were called "X" or "unknown rays," "X" in mathematics denoting an unknown quantity. Since that time experimentalists have brought the operations to a point of perfection, so far as has been possible, and as we all know they have proved an invaluable acquisition to science generally. By these rays, bullets, coins, and other foreign bodies have been revealed in the human system, and in countless ways this marvellous discovery has materially added to the scientific research of the Nineteenth Century. Radiography, which consist of permanently photographing the bones of the limbs, or the location of substances such as above described, was also observed by Röntgen. He noted that when the "X" Rays fell upon a card coated with barium platino-cyanide, the salt glowed in darkness. He noted that if the hand were held between the radiating tube and a screen a distinct shadow of the bones was cast. And, further, as the "X" rays could penetrate cardboard and wood, the hand could be placed behind a screen and the shadow of the bones would be seen in front. This is the basis on which radiography was founded, developed, and became an accomplished fact,

THE RIFLE RANGE.

So popular has the Rifle Range become that it will retain its accustomed place in Elysia—but it has been greatly improved and entirely renovated for this season.

THE GIGANTIC WHEEL.

THE Gigantic Wheel, as in previous years, will pursue the even tenor of its way, and placidly revolve, carrying its passengers skywards. The forty cars, each capable of holding thirty persons, weigh $4\frac{1}{2}$ tons each, and are 23 feet in length. From the top of the Wheel, at an altitude of 300 feet, a magnificent view may be obtained: the Crystal Palace to the South-East; the Surrey Hills to the South-West; Windsor Castle to the West, and on the North, Harrow, Wembley Tower, and the heights of Hampstead and Highgate; to the East, most of the public buildings in London are visible. Fares have been greatly reduced this Season, and saloon cars may be engaged for small parties at the moderate charge of half-a-guinea per trip. These are luxuriously furnished and upholstered with easy chairs, lounges, settees, etc. At night time, the Wheel is encircled with a double line of electric lights, and presents a pretty sight indeed. It has been designated "The Earl's Court Glow-worm." The motive power is supplied by two 50 h.p. Robey engines, driving two endless chains round the wheel.

THE JINRICKSHAWS.

THE favourite Japanese amusement of being trundled up hill and down dale may be here indulged in. The 'rickshaw is the cab of Japan, China, and Ceylon, in which the ladies go shopping, visiting, etc. Those in Elysia are drawn by Japanese 'rickshaw men, in native costume, and a delightful ride may be enjoyed round the gardens of the Exhibition. A cruise upon wheels through Picturesque England should not be missed by anyone.

THE ACETYLENE LIGHTS

THE following lights are supplied by the Acetylene Gas Light Power and Calcium Carbide Company, Limited, of No. 18, Ironmonger Lane, London, E.C. :—

Search Light on Second Floor of Victoria Tower, and Arch.

Lamps on Façade of Electric Theatre.

Lamps on Façade of Japanese Theatre.

Lamps on Veranda in front of Rifle Range.

Lamps on Façade of South Sea Islanders' Theatre.

Lamps on Awning in front of Long Bar.

Lamps on Façade of Marionette Theatre.

Lamps on Façade of the Oriental Theatre.

Lamps on Façade of Canteen.

Lamps on Façade of Hagenbeck's Zoological Kindergarten.

Lamps on Façade of Liliputian Theatre.

Lamps on Façade of Neapolitan Theatre.

HAGENBECK'S ZOOLOGICAL KINDERGARTEN AND MONKEY PARADISE.

SANGER'S Circus has this year been superseded by Hagenbeck's Zoological Kindergarten and Monkey Paradise. Here are shown a continuous performance of lions, tigers, leopards, Polar bears, Thibet and sloth bears, animal freaks, such, for instance, as the offspring of a union between a lion and a tigress, and various other animals living happily together in one cage. A fine monkey house containing numerous specimens of all kinds, has been specially erected. The latter, an endless source of amusement both to the old and young, proves exceedingly popular. This menagerie will be on view all day, and has been specially arranged on an extensive scale for this season.

THE SWITCHBACK.

THIS old favourite amusement still remains, and this year possesses

added charms for its numerous admirers, who are never tired of being "switched" through the air at breakneck speed. Away they go, passing and repassing old Windsor Castle, shouting, screaming and laughing right merrily, for the excitement is intense and the fun exhilarating.

THE ELECTROPHONE.

CONNECTION exists between the Electrophone and all the leading London theatres, Concert Halls, Palaces of Variety, &c., besides other amusements. The establishment has this year been improved and enlarged. Here we can take a chair, and imagine we are in the stalls of the Alhambra, the Empire, the Lyceum, or elsewhere. The voices of the performers can be most distinctly heard, and the Electrophone has become a regular institution in the Western Gardens. "After dinner, rest awhile," says an old axiom, and what could be better than to rest here and listen to the play, or the opera, after dining elsewhere. Here we can have rest and recreation combined.

WINDSOR CASTLE.

THIS is the largest, and one of the most faithful representations of Windsor Castle and the Thames Valley ever produced. In pictorial effect, it is most striking. So favourably did the press and the public receive this charming production that it has this year been retained. It was painted by Mr. Richard Douglas, and the combination and harmony of colour between the living and the painted herbage and foliage makes one of the most impressive pictures ever exhibited.

THE ORIGINAL INFANT INCUBATORS.

So successful was this exhibit last year, that again it is put before the public. When first exhibited, thousands upon thousands of visitors flocked to the Model Institution, where the process of rearing weakly and prematurely-born infants, by means of the "Incubator," was

demonstrated. Once again, then, the Incubators containing live infants are on view, with a competent staff of trained nurses and medical officers in attendance, who will explain to all interested in this subject, the working of this marvellous scientific novelty. Attached, is a Model Nursery, where the infants are fed and cared for when not confined in their comfortable dwellings for the benefit of the public gaze.

It is to be noted that this exhibit is the original from Paris.

THE CYCLORAMA.

FESZTY'S "HUNGARY."

THIS magnificent picture, or rather tableau, of the entry of the Magyars (Hungarians) into the Valley of Volocz, is a fitting successor to "Rome" of last year. Upon entering the building, one is immediately struck by the vivid delineation of the manners and customs of the ancient Slavonians in their primitive life, depicted with remarkable fidelity. The characterisation of the Magyar's charge, at full gallop, down the sloping sides of the verdant valley into the Slavonic domain, is truly superb. And, but for the stillness, we might imagine that we had been actual witnesses of this stirring event. The noble figure of Árpád, on his snow-white steed, and in rich oriental attire, is discerned on the brow of a hill, overlooking a precipice. He is viewing the fertile level of the plains, beyond which the rising waters of the Latorcza are flowing like a silver streak. We also perceive Elöd, Kund, Ond, Tas, Huba, and Tuhutum, who seem to be absorbed, like their leader, in contemplating this valley of paradise. They appear to be viewing the promised land, after many years of restless wandering, and thirsting for the possession of what they believe to be their inheritance and their lasting home—alas, to be gained only by the sacrifice of many heroes. To the right, the battle of the Magyars wages with a fury absolutely indescribable. The last valorous stand of the Slavonians, who, with their rude implements of warfare, are determinedly resisting the foe, is portrayed in masterly style. The attack of the horsemen will especially interest those who are familiar with the history of strategy. The exquisite rendering of the lovely female

captives, with the expression of fear and despair upon their beautiful features, is a great triumph of artistic merit. We now behold the invocation of the Spirit of Fire by the "Táltos," or Hungarian heathen priest, and the sacrifice of a white horse. The "Kádár," with a drawn sword, is ready to perform the offering to God. It is here that the creative spirit of the painter, has, perhaps, reached its highest level. Out of the smoking ruins we behold women, fair and and of surpassing beauty, dragged remorselessly forth by their persecutors, and subjected to gross indignities. In technique, harmony, and execution, this wonderful picture is beyond reproach. It is a triumph of creative power. A visit to the International Universal Exhibition would not be complete, if this fine Cyclorama were not seen. It is about the same size as "Ancient Rome," and the chief artist is Árpád Feszty. In this monumental task, he was assisted by other painters of note. The painting was first exhibited in Buda Pesth in 1894, after the painters had spent three years in completing it.

"One of the most important attractions in the 'International Universal Exhibition,' at Earl's Court, is a large panorama by Árpád Feszty, representing the entry of the Magyars into Hungary. It is a remarkably vigorous piece of painting, full of strength of design, and by no means unpleasant in colour. The irresistible charge of the Magyar horsemen is suggested with great skill, and the incidents of the action are agreeably varied. Perhaps the best part of the painting is the admirable landscape background with its expression of vast distance and subtle atmospheric effect, but the whole work is, artistically, of very considerable merit."—*The Globe*.

"In the Western Gardens, the great circular building where Rome was wont to claim attention is now a still more marvellous triumph of cycloramic art. The painter Feszty and a staff of colleagues were three years at work upon this interesting Hungarian subject. . . . The picture is full of vigorous story, pathetic scenes, and the devilish incidents of ruthless war; but the most striking of all are the lines of the autumn-tinted woods clothing the distant hills, and the splendid colouring of near-and-far mountain distances, terminating in the white heads of snowy summits amongst the clouds. It is truly a great picture."—*Daily News*.

THE VIEOGRAPH.

THE Vieograph is the latest type of the improved Cinematograph. The pictures are thrown on a very much larger screen than heretofore, and with a minimum of the "shimmering" motion of similar previous "graphs," so deleterious to good effect. The new series of pictures embraces such subjects as the Naval and Military incidents of the Spanish-American War, and all the important occurrences of the day. The humorous side of nature is also shown in many new and original pictures.

THE GRAMAPHONE.

THE Gramophone will be shown continuously during the day. It is a simplified and improved instrument of the "Phonograph" order, though it differs materially in construction. In place of the ear-tubes used on other machines of a like nature, the sound is conveyed by means of a large trumpet-shaped contrivance, which so intensifies the sound that it gives the impression of music played, or sung, behind a screen. The instrument possesses very great acoustic properties, and can be heard at a distance of 100 yards. Here, we can sit and listen to the latest topical, sentimental, and comic songs, speeches, selections by celebrated bands, etc., etc.

Between the Welcome Club and the Quadrant Restaurant has lately been erected the

ARCADE BAZAAR,

leading direct to the Imperial Court. This has been built for the purpose of shortening the former distance between the Imperial Court and the Western Gardens by making direct communication across the Midland Railway. Although connecting both these sites, it does not really form part of the Exhibition proper. This is the only place where goods are sold irrespective of the actual motive or character of the Exhibition. A list of the Exhibitors in this Bazaar will be found at the conclusion of this Guide.

THE OLD WELCOME CLUB.

THE Old Welcome Club, in connection with this Exhibition, under the Presidency of Field Marshall Lord Roberts of Kandahar, V.C., K.P., G.C.B., G.C.S.I., G.C.I.E., D.C.L., LL.D., and a Committee of distinguished gentlemen, will be open, as usual, during the season. The Club has been considerably enlarged and the terraces extended and additional lawns laid out, adding greatly to the comfort and convenience of the members. The successful arrangements for those frequenting the Club include the service of the famous Club Dinners on the terrace facing the Bandstand, which proved such a great attraction in previous seasons. The high-class catering by Messrs. Spiers & Pond a special feature. Members of the principal Clubs in London are eligible for election to the Old Welcome Club, without being proposed and seconded; other gentlemen approved by the Committee are also eligible for election. The Club is one of the most delightful places in the International Universal Exhibition.

The Concerts in the splendid Pavilion in the Western Gardens between the hours of 3.30 and 5.30, and 7.30 and 11 p.m. daily, by one of the four famous bands, form one of the most important features of this portion of the Exhibition grounds. Thousands of spectators surround the Music Pavilion every afternoon and evening.

THE OLD WELCOME CLUB.

THE President of the Club is Field Marshal Lord Roberts, of Kandahar, V.C., K.P., G.C.B., G.C.S.I., G.C.I.E., D.C.L., LL.D., and the Chairman of the Committee is Mr. Paul Crémieu-Javal, J.P. The following distinguished gentlemen form the Committee :—

THE EARL OF WARWICK AND BROOKE.

Colonel the EARL OF DUNDONALD, C.B.

THE LORD BURTON.

THE RIGHT HON. EDWARD CARSON,
P.C., Q.C., M.P.

Capt. THE HON. ALWYN H. FULKE-GREVILLE

THE HON. W. F. B. MASSEY MAINWARING,
LL.B., M.P.,

SIR EDWARD LAWSON, Bart.

SIR FREDERICK SEAGER HUNT, Bart.

SIR JOHN BLUNDELL MAPLE, Bart., M.P.

Major-General SIR OWEN TUDOR BURNE,
G.C.I.E., K.C.S.I.

SIR EYRE MASSEY SHAW, K.C.B.

SIR HENRY BERGNE, K.C.M.G.

SIR THOMAS SUTHERLAND, G.C.M.G.,
LL.D., M.P.

SIR CHARLES MALCOLM KENNEDY,
K.C.M.G., C.B.

SIR GEORGE C. M. BIRDWOOD, K.C.I.E.,
C.S.I., M.D., LL.D.

SIR EDWIN ARNOLD, K.C.I.E., C.S.I.,
F.R.G.S., F.R.A.S.

SIR MANCHERGE M. BHOWNAGGREE,
K.C.I.E., M.P.

SIR ALLEN YOUNG, C.B.

SIR ARTHUR SULLIVAN, Mus.Doc., M.V.O.

SIR JAMES D. LINTON, P.R.I.

R. D. AWDRY, Esq., C.B.

A. J. R. TRENDALL, Esq., C.M.G.

WALTER H. HARRIS, Esq., C.M.G.

C. PURDON CLARKE, Esq., C.I.E., F.S.A.

Vice Admiral ALBERT HASTINGS
MARKHAM, F.R.G.S.

Colonel F. H. RICH, R.E.

Colonel ROBERT W. EDIS, V.D., F.S.A.

T. W. ELLISON-MACARTNEY, Esq., M.P.

Major L. H. ISAACS.

His Honour Judge PHILBRICK, Q.C.

FRANK TRAVERS BIRDWOOD, Esq.

DAVID F. CARMICHAEL, Esq.

SAMUEL DIGBY, Esq.

Dr. J. IRVINE MENZIES.

JAMES N. PAXMAN, Esq.

IMRE KIRALFY, Esq.

J. M. FRESHWATER, Esq.

HAROLD T. HARTLEY, Esq.

HERMAN HART, Esq.

R. CLAUDE GARNETT, Esq., *Secretary*.

The fame of the O Welcome Club, with its hearty welcome to all

distinguished men, and members of recognised London Clubs, extends not only from Earl's Court to the Land's End, and away North to John O'Groats, but the writer was recently assured by a delighted guest, after having partaken of the famous Club Dinner, that he had heard the praises of the Old Welcome Club sung in so far off a place as Nishninovgorod.

The *Old Welcome Club*, which occupies the same Club House and Enclosure as in former years, was founded in 1895 to continue the Welcome Club founded in 1887 by Mr. John R. Whitley. In 1894, an attempt was made to transfer the Club elsewhere, but this failed utterly, for Earl's Court had always been the locale of the Welcome Club, so it was not surprising that the London Exhibitions, Limited, taking no notice of the weak rival before-mentioned, announced, when the proper time arrived, that the Club would occupy its old premises at Earl's Court, but to distinguish it from the other it would be known in future as the *Old Welcome Club*.

The subscription to the Club is £3 3s. for the season, and it includes admission to the International Universal Exhibition. The Club Dinner, served under the supervision of Messrs. Spiers & Pond, Limited, costs 7/6 per head, while hot lunch may be had for 3/6, and cold lunch for 2/6.

The very strong Social Committee was formed in 1895, and remains exactly the same as last year.

This season, the Club has been much enlarged, beautified, and improved. The number of daily vouchers which members may give to their guests, however, has been increased to three ladies and two gentlemen.

The fact is not as widely known as it should be, that every member of this Club is re-elected annually. No member, because he was a member in 1897, is of necessity a member in 1898. It having been discovered that the use of the yellow vouchers formerly kept at the two lodges had been abused, these will not be obtainable any more, but according to a new bye-law, members desirous of inviting more friends to dinner on any one day than the number of vouchers at their disposal, can obtain extra vouchers from the Secretary on satisfying him that they have engaged a table for dinner for the number in question. The pass-out vouchers have also been dispensed with, as

the Sub-Committee discovered that they were not only used as pass-out vouchers by the original holders, but that many of these guests on getting outside the enclosure would convert these pass-out vouchers into pass-*in* vouchers for friends and acquaintances.

During the Diamond Jubilee Year, the Old Welcome Club was frequently honoured by the presence of Royalty.

REFRESHMENT DEPARTMENT.

THE Refreshment Department has been entrusted to the well-known caterers, Messrs. Spiers & Pond, who have exercised all care that the desires of visitors shall be supplied, as a glance at their tariff will conclusively prove. In this connection, it may be advisable to remind the Public that Messrs. Spiers & Pond have been entrusted with an enormous amount of catering for high-class Exhibitions during the past thirty years. They were the first representatives of English catering who ever ventured to "beard the lion in his den," by appealing to the Public who visited the Paris Exhibition of 1867. They were the official caterers of the series of Exhibitions, held at South Kensington, in 1871 and following years. They were appointed to cater for the Inventions Exhibition, at South Kensington, in 1885, and for the Indian and Colonial Exhibition, held at the same place, in the following year, and, as will be well within the memory of our readers, they catered for the Empire of India Exhibition of 1895, and for the India and Ceylon Exhibition of 1896, and also for the Victorian Era Exhibition of 1897, at Earl's Court. It is interesting to remember that when Spiers & Pond first began to cater for these enterprises, in the earlier periods referred to, no attempt was ever made to serve hot food at such Exhibitions, but the Public were apparently quite content with the proverbial sandwich, or bun, &c. whereas it would be a bold caterer who should attempt thus to please visitors in these latter days. The following short account of the various Refreshment Departments will suffice to

show that the interests of all classes of the Public have been carefully considered, and that the Refreshment Caterers will provide accordingly.

To commence with the cheapest department: Under the shadow of the Gigantic Wheel will be found

THE CANTEEN,

which is specially prepared to meet the requirements of those to whom ordinary restaurant prices are out of the question. Here can be obtained a cup of tea or coffee for 2d.; a bottle of mineral water for 2d.; a glass of milk for 1d.; whilst beers and other liquors are retailed at ordinary public-house prices. A plate of meat costs 6d.; bread and cheese, 2d.; and other comestibles are supplied at equivalent rates.

In connection with the Canteen it may be mentioned that provision can be made for large Excursion Parties, either from town or the provinces, who, in this department, can be supplied with cold or hot luncheons, inclusive teas, &c., up to the number of 350 persons at a time.

THE TEA PAVILION.

IN Picturesque England, a commodious Pavilion has been erected in the centre, which is devoted entirely to the service of tea and coffee at the usual prices.

In the Queen's Court there are two Dining Rooms, namely,

THE GRILL ROOM,

wherein hot and cold joints and every variety of grill can be obtained for luncheon, dinner, and supper, at the ordinary prices of a modern establishment; and the

VICTORIAN RESTAURANT,

where a Luncheon at 2s. 6d., and a Dinner at 3s. 6d., and a select Tea at 1s., per head are served daily.

In the Western Gardens, opposite the Old Welcome Club, will be found

THE CHOP HOUSE,

so called in order to revive a name familiar to Londoners during the earlier part of the Victorian Era. This room has been again enlarged, and a grill fitted in it; and it will be used for moderate priced Luncheons, Dinners, and Suppers, and for a 1s. Afternoon Tea.

Not to mention the members of the Old Welcome Club, who dine in their own pavilion, and for whom special provision is made, the more fashionable of our visitors will find in

THE QUADRANT RESTAURANT,

in the Western Gardens, a Dining Salon (with a terrace near the band stand) wherein they will be served, at the set price of 7s. 6d. per head, with a dinner which will vie in quality with any obtainable in any first-class London restaurant. It is widely remarked that the centre of gastronomical activity has shifted lately from Paris to London; and certain it is that none know better when they are well served than English diners; for which reason great efforts will be made by the caterers to maintain and improve the efficiency, which, during the last three years, gave the Quadrant Dining Room its splendid measure of success. In this connection, it may be well to remind our readers that, during the season, it is difficult to obtain a table at the Quadrant, unless they take the precaution of booking it in advance, which can always be done on application to the refreshment contractors.

In addition, Buffets will be found occupying convenient sites throughout the grounds, in all of which the same moderate tariff prevails; and, wherever there is sufficient accommodation for service, tea and coffee are included in the bills of fare of the Buffets.

THE LAGER BEER HALL

was erected in 1897, in the Western Gardens. Here, the original Pilsen (brewed at Pilsen, Bohemia) and the genuine Peshorr (brewed at Munich, Bavaria) are the only beers sold, together with the usual favourite foreign delicacies as supplied on the continent. The Hall will seat 1,000 persons, and an excellent band plays daily from 12 to 11 p.m.

Of the catering, the *Topical Times* remarks:—"The refreshment department has been entrusted to Messrs. Spiers and Pond, and is, therefore, sure to be excellently served. There are the Canteen, the Tea Pavilion, the Grill Room, the Chop House, the Quadrant Restaurant, and the Lager Beer Hall. In fact, no trouble or expense has been spared to make the Exhibition eclipse, if possible, all previous ones, and we trust that a substantial pecuniary reward will be the lot of the enterprising caterers who have now for some years helped to make London enjoyable to its inhabitants and visitors. We doubt not that such will be the case."

REFRESHMENT TARIFF.

ELYSIA.

BUFFET.

Light Refreshments.

Tea and Coffee.

*Dinners and Teas for Special Parties
by arrangement*

THE CANTEEN.

Plate of Cold Meat, 6d.

Bread and Cheese, 2d. Milk, 1d.

Tea, 2d. Coffee, 2d, Mineral Water, 2d.

All Liquors at Public House Prices.

Special Quotations for Excursion Parties

QUEEN'S COURT.

THE GRILL ROOM.

Luncheons	} At Ordinary {	Noon
Dinner		till
Suppers		Prices. { 10.30 p.m.

THE LOGGIAS.

All Light Refreshments.

Tea and Coffee.

THE VICTORIA RESTAURANT.

2/6 Luncheon, 12 to 3 o'clock.

1/- Afternoon Tea.

3/6 Dinner, 6 to 9 o'clock.

Soup, Fish, Joint, Sweets, Cheese, Desser

JUBILEE BAR.

Light Refreshments.

THE QUEEN'S PALACE LOUNGE.

Light Refreshments at Tables only.

EMPRESS THEATRE.

FOUR BUFFETS.

Light Refreshments.

IMPERIAL COURT.

BUFFETS.

Light Refreshments.

Tea and Coffee.

PICTURESQUE ENGLAND.

THE TEA PAVILION. Tea and Coffee at usual prices.

REFRESHMENT TARIFF—*Continued.*

WESTERN GARDENS.

THE QUADRANT RESTAURANT.

3/6 Luncheon, 1 to 3 o'clock.

7/6 Dinner, 6 to 9.30 „

Tables can be secured in advance.

THE CHOP HOUSE (Grills, &c.).

A la Carte Luncheon, 12 to 3 o'clock

1/- Afternoon Teas, 3.30 to 5.30 „

2/6 Dinner or Supper, 6 to 10.30 „

THE LAGER BEER HALL.

German Dishes and Light Refreshments

Variety of Lager Beers.

A Band Plays in the Hall daily.

TWO BUFFETS.

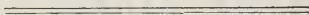
All Light Refreshments.

Tea and Coffee.

AMERICAN BAR.

THE ANNEXE.

CIGAR PAVILION.





CATALOGUE

OF

EXHIBITS.



CATALOGUE.

BRITISH SECTION.

PICTURESQUE ENGLAND.

7. THE SHARP BROTHERS SOAP & PERFUMERY CO., LTD., 18, Red Lion Square E.C.—Perfumery, Pure Toilet Soaps, the New Russian Violet Preparations Bentley's Old Brown Windsor Soap, as used by Her Majesty the Queen, Toilet Articles, Perfume Odorators.
8. GORDON & CO., 43, Sydney Street, South Kensington.—Mechanical Automatic Novelties.
9. JESSE JEWELL.—Caricature Photographs.
11. NEWBALL & MASON, Nottingham.—“Mason's Extract or Herbs” and other Extracts and Essences for the Manufacture of Temperance Beverages.
12. G. W. RILEY, Villa Rustica, Herne Hill.—Rustic Summer Houses, Rustic Seats, Chairs, Tables, Arches, Amateur Greenhouses.
13. MESSRS. THORNE & HODDLE, New Tothill Street, Victoria Street, S.W.—“Incanto” Patent Acetylene Gas Generators. (Two Medals awarded). For General Lighting purposes, Photography, Optical Lanterns, Cycles, Vehicles, etc. Purifiers, Carbide Receptacles, Special Burners and Accessories.
14. PATENT STEAM CARPET BEATING Co., 196, York Road, King's Cross.—Compressed Air Carpet Cleaning Machine, Carpet Beating Machine.
15. THE PARISIAN DIAMOND Co., 85, New Bond Street.—The Parisian Diamonds and the Orient Pearls.
16. WILLIAM POORE & Co., 139, Cheapside.—Heating and Cooking Stoves of every description for Oil, Coal and Gas.
17. H. P. BOSCHER, Belmont Appliance Works, Twickenham, Middlesex.—Models of Poultry, Pigeon, and Horticultural Appliances.
18. MESSRS. J. CROSFIELD & SONS, 225, Shoreditch, E.—Erasmic Soaps, Perfumes, Model Milling Plant.
19. THE LANGDON DAVIES ELECTRIC MOTOR Co., LTD., 16, Red Lion Street, Clerkenwell.—The Langdon Davies Alternating Current Patent Electric Motors. Machinery driven by the same and Electrical Apparatus.
23. MESSRS. MATLAND, 95 and 96, London Wall, E.C.—Artificial Teeth and Dental Appliances, Densante Tooth Paste.

23. G. R. BOYLE, 76, Lonsdale Road, Barnes, S.W.—Embossed Maps for the Blind. The towns are indicated by raised dots and Braille numbers. The left banks of the rivers are shelving whilst the right are perpendicular, thus enabling the Blind to trace a river from source to mouth.
23. MAYLING & Co., 85, Praed Street.—Musical Instruments.
24. VINOLIA CO., LTD., Malden Crescent, N.W.—Manufacturers of Soaps, Perfumery and other articles for the toilet. Vinolia Cream, Vinolia Pomade, Lait Vinolia, Vinolia Toilet Powder, Vinolia Dentifrice and Tooth Paste.
25. THE MATÉ TEA COMPANY, LTD., 19, Lawrence Pountney Lane, E.C.—Maté Tea, the universal drink of millions in South America. Great sustaining powers, unequalled for the athlete, the cyclist, the healthy man and the dyspeptic.
- 26 & 27. LONDON AND PROVINCIAL DAIRY COMPANY, LTD., Head London Offices; West Halkin Street, Belgrave Square, London, S.W., with Branch Depôts in all parts.—(i.) A representative "Working Dairy," fully equipped with modern machinery, appliances, and utensils for practically demonstrating the manufacture of butter, cream, cheese, &c. in which will be found (ii.) Milch cows. (iii.) Milk in its natural state as yielded by healthy and well-fed cows. (iv.) The medically recommended sanitary means adopted by the exhibitors as a security against adulteration and infectious diseases, for preserving, conveying, and distributing milk and cream in sealed glass bottles for the use of infants, invalids, families and others. (v.) Condensed and preserved milk and cream. (vi.) Creams—raw, Devonshire, fruited, iced, and other varieties. (vii.) Butters made without being touched by the hand, fresh and cured. (viii.) Cream and other cheeses. (ix.) Koumiss peptonized milk, goat's milk, &c. (x.) Curds and whey, milk soda, butter milk, and other dairy foods and beverages. (xi.) Eggs—selected specimens from the domesticated and wild fowl. (xii.) Honey, &c. Processes:—(xiii.) Butter Churns and Workers (Messrs. T. Bradford & Co.'s), and Butter churning, making, working, moulding, and printing in all its branches. (xiv.) Cream raising and making and moulding in variety. (xv.) The separation of cream from milk. (xvi.) Cheese making. (xvii.) The effectual system of cooling and preserving the properties of milk. (xviii.) Cold air apparatus (Messrs. L. Sterne & Co.) for preserving dairy products. (xix.) The preservation of butter and other dairy products by ice refrigeration. (xx.) Machines and instruments for testing the richness and purity of milk, cream, butter, &c. (xxi.) The sanitary safeguards adopted by this Company in the production and distribution of milk and dairy products to the public, and the economic system of payment for same by tickets.
28. AERATORS, LTD., Broad Street Avenue, Blomfield Street, E.C.—"Sparklets." Special Bottles for the instantaneous and direct aeration of all liquids in the home, on military and other expeditions, on the moors when travelling and for medical purposes. Special tablets and salts for use with the same.
29. WALTER STENNING, 46, Dewhurst Road, West Kensington, W.—Gold, Silver, Electro-Plated and other Metal Goods. Cutlery of all descriptions. Fitted Dressing Cases, Bags and Purses, Clocks, Watches. Engraver and Chaser at Work. Silhouette and Portrait Sketches.

30. MAYNARDS LTD., 368, Strand, W.C.—All kinds of Sugar and Chocolate Confectionery.
32. JOHN LAING & SONS, Forest Hill, S.E.—Cut Flowers, Bouquets, Buttonholes, Sprays, Wreaths, Plants in Pots, Seeds, Bulbs, Gardening Implements, Gardening Books.
33. THE LAURI ACETYLENE GAS LAMP CO., 5, Beaufort Buildings, Strand.—The Lauri "Ideal" Acetylene Bicycle Lamp. The Lauri "Ideal" Acetylene Carriage Lamp. The Lauri "Ideal" Acetylene Table Lamp. Acetylene Lamps for household and all portable lighting purposes.
34. E. J. LUSBY, 10, Minories.—Tobacco, Cigars and Cigarettes.
35. THE AMBULANCE DEPARTMENT OF THE ORDER OF ST. JOHN OF JERUSALEM, St. John's Gate, Clerkenwell.—Complete Equipment for the relief of sick and wounded in all cases of emergency.. A first-aid Ambulance Station in active operation with trained St. Johns' Nurses and Medical Officers in attendance, where cases of accident receive attention.

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THOMAS S. WARE & Co., Hale Farm Nurseries, Tottenham.—Flowers and Foliage Plants as planted.

1 & 20. TOM SMITH & Co., Wilson Street, Finsbury.—Chocolate and Confectionery

IMPERIAL COURT.

- 6 & 7. BEWLAY & Co., 49, Strand, W.C.—Cigars, Tobacco and Cigarettes.
8. E. J. LUSBY, 10, Minories, E.C.—Tobacco, Cigars and Cigarettes.
- 15, 16, 35 & 36. ARDESHIR & BYRAMJI, 22, Oxford Street, W.—Blackwood and Teakwood Carved Furniture, Embroidery, Gold and Silver Jewellery, Silver Ware, Art Metal Ware, Rugs, Curtains, Pottery, Arms, all of Indian Manufacture.
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- 22, 26 & 42. F. P. BHUMGARA & Co., 135, London Wall, E.C.—Indian Art Manufactured Goods and Jewellery.
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26. WATTS PATENT CO., LTD., 30, King Street, Cheapside.—Gun Cabinets and other articles patented and manufactured by Watts Patent Co., Ltd.

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38. FIN DE SIECLE COMB CO., 235a, Regent Street, W.—Demonstrations in hair dressing with the Patent Hair Mounting Device without the use of Hair Pins.
- 39 and 40. THE EAGLE RANGE AND FOUNDRY CO., LTD., 176, Regent Street, W.—The Eagle Ranges and Grates, Chimney Tops, Mantels, Cooking Utensils,
41. A. J. JONES & CO., LTD., 7 and 9, King Street, Hammersmith.—Cigarettes, Cigars, Tobacco, Pipes.

ROYAL GALLERIES.

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- 59 to 67. W. WALLACE & CO., Curtain Road, E.C.—Furniture, Bedsteads, China Bronzes, Decorations.

THEATRE CORRIDOR.

171. A. G. SIMMONS & CO., 22, Auriol Road, West Kensington, W.—Laces Embroideries, Handkerchiefs, with machine for showing process of work.
174. DAVIS & DRUCQUER, 117, Holland Park Avenue.—Toys, Pencils, Pipes, Purses.

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- 1, 2, 3. THE AMALGAMATED TYRE CO., 140, Clerkenwell Road, E.C.—Pneumatic Tyres and Bicycles.
6. THE GEORGE R. SIMS HAIR RESTORER CO., LTD., 11, Farringdon Avenue, E.C.—A preparation for the promotion of the growth of the hair. "Tatcho" the only Hair Restorer. Read what the great actress, Mrs. Brown Potter says about it. "I only use Tatcho."
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9. MADAME JULLIET, c/o. Norton, 5, Stafford Street, Marylebone Road, N.W.—"Blancheuse" (Madame Patti's Face Powder), "Rouge," Toilet and Complexion Articles. Madame Juliet, Proprietress of the noted "Blancheuse" Toilet Powder, Rouge Face Creams, Perfumes, Hair Dye, Soap for "Hands and Complexion."

14. FLEMING'S OIL AND CHEMICAL Co., LTD., 101, Leadenhall Street, E.C.—Camphylene disinfectants in liquid and solid form, various specialities for prevention of Moth, Perfumery, Toilet Soap, Beetle Powder, Ammoniated Camphylene Cream, Insect Powder.
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27. MR. MARK JOSEPH, 371, Battersea Park Road.—Perfumery.
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- 35.
40. MR. A. S. DAVIS, 14, St. Charles Square, Notting Hill.—Portraits in Crayon, Pencil, Water Colour and Pastel.
41. ED. HESSE, 8, Dartmouth Street, Queen Ann's Gate.—Music.
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- 44, 45, 46. LONDON AND DISTRICT MUTOSCOPE Co., LTD., 18 & 19, Gt. Windmill Street, W.C.—Mutoscope Machines.
55. D. BLAIR & Co., 47, Cannon Street.—Patent Instra Warmers (various patterns Patent Constr Cycle Saddle.
56. RICHARD HILGERS, 5, Water Lane, Tower St., E.C.—Tap Nozzles.
59. MRS. WALTER STENNING, 46, Dewhurst Road, W. Kensington.—The Electrical Engraving Machine. Gold Plated, Nickel Plated, Electro Plated, Silver and other metal goods. Bags, Purses, Pipes, Penholders, Pencil Cases, and Cutlery.
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62. J. A. THOMLINSON, 46 and 47, London Wall—Ozoneet.

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- D. MR. M. C. SOULAL, 58, Lillie Road, S.W.—Jewellery and Enamelled Metal Ware.

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JOHN S. BROWN & SONS, 26, Gresham Street, E.C.—Damask and Linen Manufacturers.

THE NEW PALACE STEAMERS, LTD., 50, King William Street, E.C.—Model "La Marguerite." The Steamer is owned by the New Palace Steamers, Ltd., and runs during the summer between Tilbury, Margate, Boulogne, and Ostend. Length 330 ft., breadth 40 ft. 3 ins., breadth over paddle-boxes 72 ft. 10 ins., 2,204 tons. Model "Koh-i-noor." Length 300 ft., breadth 32 ft., 884 tons.

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MESSRS. JOHN DEWAR & SONS, LTD., 48, Lime Street, London, and Perth, N.B., Distillers.—The House of the Fair Maid of Perth.

UNION STEAMSHIP CO., LTD., 94 to 98, Bishopsgate Street Within.—Model of Union Steamship Co.'s Royal Mail Twin-screw Steamer "Scot," 7,815 tons. Model of Union Steamship Co.'s Royal Mail Twin-screw Steamer "Briton," 10,248 tons. Exterior and interior view of steamers. Models of the Union Steam Ship Co.'s Royal Mail Twin Steamers "Gascon," "Gaika" and "Goorkha," 6,288 tons.

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- PROF. SAIBENE CARLO, Turin.—Pen Work.
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6. C. TURCO, Bologna.—Scented Soap.
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12. ROCCO FRATELLI, Sorrento.—Fancy work in Olive Wood.
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- 14, 15, 16. ANTONIO FRILLI, Via dei Fossi, Florence.—Marble Statuary, Originals and Classical Copies, Pedestals, &c.
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19. PETRALI & Co.—Corals, Imitation Bronzes, Mosaics, and Turquoises.
20. LEOPOLDO PELLISSIER, 41, Via della Croce, Rome.—Cameos, Filigree, Lava, Coral, Tortoiseshell Objects, and Roman Jewellery.
21. VENEZIANI & COPPINI, Pontevecchio, Florence.—Gold and Silver Jewellery Porcelain.
22. MOLARONI & Co., Pesaro.—Majolica Vases and Ornaments, Raphaellesque and Urbino.

55. GALLERY ANDREONI, Rome.—Marbles, Fonderia Nelli and Art Bronzes.
 G. GARGIULO & Co., Sorrento.—Olive Woodwork.
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 PROF. SAIBENE CARLO, Turin.—Pen Work.
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 GIOVANNI NARICE, Canelli.—Moscato d'Asti grignolino.
 DOMENICO MOREGGIO, Napoli.—Capri, Posillipo, Pompei.
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 FRATELLI POGGIO, Biella.—Canelli Wines.
 G. ALBERTI, Benevento.—Strega.
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IMPERIAL GARDENS.

9. LES FILS ANC. C. M. KOHLER, Lausanne.—Chocolate, Cocoa and "Choclait."
 14. C. F. SCHNEIDER, Geneva.—Gold and Silversmith, Jewellery.
 54. E. KNOFF, Route des Aggassiaz 28, Geneva.—Dolls and Toys.

ROYAL GALLERIES.

48. F. GENTNER, Zurich.—Swiss Wines (Vaudois).
 48. SOCIÉTÉ D'INDUSTRIE LAITIÈRE, Yverdon.—Sterilised Milk and Cream in bottles and tins for export. Condensed Milk without sugar.
 48. B. SEPINAK, Chinéfabrik d'Horlogerie, Bienne.—Watches, Watch Chains and Pendants.
 50. ED. SCHIESS, St. Gall.—Embroideries of St. Gall made by hand.
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UNITED STATES' SECTION.

IMPERIAL COURT.

28. Messrs. PARKE, DAVIS & Co., Maiden Lane, New York, and 21, North Audley Street, London, W.—Enthymal Tooth Paste, Cream, Powder and Tablets.
 28. THE EGRY AUTOGRAPHIC REGISTER Co., Dayton, Ohio, and 11, Queen Victoria Street, E.C.—Autographic Registers of all descriptions. Mr. A. Macchi, sole agent for Great Britain and Ireland.

ROYAL GALLERIES.

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IMPERIAL COURT.

10. ISCHAKRT & Co., Münsterdorf.—Bohemian Glass.
11. BOSECK & Co., Haida.—Bohemian Glass.

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13. JOHANN SCHERZER, Gablonz, a/n.—Manufacturer of Bohemian Glass, Fancy Goods and Jewellery.

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3. S. GALOTI, Vienna.—Manufacturer of Enamel Goods, Toilette articles, Tortoiseshell, Mother-of-pearl and Jewellery.
4. H. GLÜHER's, Witwe, Berlin and Vienna.—Optical Goods.
5. CARL GOLDBERG, Haida.—Manufacturer of Bohemian Glass.
6. L. C. HARDTMUTH, Bodenbach and Vienna.—Pencil Manufacturers.
7. EMIL LEWICKI, Vienna.—Chocolate.
8. T. MEYER, Vienna.—Mechanical Clocks, Watches and Jewellery.
9. JOH. PERSTINGER, Vienna.—Turner of Wood and Fancy Articles and Jewellery.
10. HERRMANN POLLAK, Zakopane (Galicja).—Manufacture of Furs, Embroideries and Tatra House Industries.
11. OTTO REICH, Hanover and Prag.—Manufacturer of Patent Pens, Writing Articles and Monogrammes.
12. S. LIGGI, Vienna.—Dealer in Fancy Goods and Jewellery.
13. FERDINAND STUFLESSER, St. Ulrich in Gröden (Tyrol).—Builder of Altars Statuary. Medal of the Austrian Empire and Medal of His Holiness the Pope.
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- 20.—L. LUBLIN, Stockholm.—The Floss Apparatus.
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- 51 & 52. BUDA-PESTH COMMERCIAL MUSEUM, 22, Kerepesi Street Buda-Pesth, VII.—Bazaar of Hungarian Popular Hand Made Art Manufactures. Managed by the Hungarian Commercial Museum.—Embroideries, characteristic of the country, Embroidered Curtains, Table and Bed Covers, Aprons, Stuffs for decorations, Carpets from Transylvania, from Torontál and from Croatia, Slavonia, Art Pottery, Domestic Pottery, Specialities in Toys and Basketwork, Carved and Painted Wooden Flasks (Kulacs), Walking Sticks, Fokoshs (hatchet shape), Costumes, Embroidered Slippers, Opanks, Szegedin Cutlery, etc.—Wholesale Agents, Faudel Phillips & Sons, Show Rooms and Retail Dépôt.
53. T. DÖBBEL & Co., Berlin.—Perfumers. Specialities—"Lilac" and "Eau de Canada."
54. O. ANDRIONI, Rome.—Bronze and Marble.
58. BOSNIAN GOVERNMENT.—Tobacco.

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BELGIAN GOVERNMENT (Department of Railways, Posts and Telegraphs).

TOWN OF TOURNAI (Burgomaster, Mr. V. Carboneille).

TOWN OF OSTEND.

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MARGA ULDARIQUE, Usines de Rouge Cloître, Anderghem.—Articles in Celluloid and Ebonite applied to electricity, Bicycles, electrolosis and galvano plastic

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JEAN MICHOTTE CARLIER, Namur.—Four-wheeled Carriages known as three-quarter Coupé, four-wheeled Carriages (Mail Coach), two-wheeled Dog Cart (Gold Medal, Universal Exhibitions of Brussels, Antwerp, Paris. Highest Award, Brussels Exhibition, 1827. Decoration of the Order of Leopold).

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POUZALQUE, Brussels.—Manufacture of Copper Goods.

LÉANCOURT, Courtrai. — Dry Plates. (Gold Medal Universal Exhibition, Brussels, 1897.)

SOCIÉTÉ LA MAJOLIQUE, Hasselt.—Majolicas.

J. TOMBEUR, Brussels.—Système Parafeu (Fire Extinguishers.)

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- T. FERRO, Brussels.—Furniture.
- ARDOULLIE, Malines.—Furniture.
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- SOCIÉTÉ VINCKE, Malines.—Auto-Motor Car.
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- V. HUMBERT & CO., Vilvorde.—Gelatinés and Glues.
- DE BEHR & WAEFELAER, Brussels.—Manufacturers of every kind of hand made Laces, Wedding Veils, Flounces, Counterpanes and Handkerchiefs, etc., in application, Brussels Point, Duchesse, Torchons, and Valenciennes, also Separes.
- LAVALETTE, Brussels.—Laces.
- OSWALD & CO., Brussels.—Laces.
- L'UNION OUVRIÈRE, Brussels.—Ladies' Underclothing.
- LEOPOLD RAES, Gand.—Mechanical Weaving, Cotton Goods, Articles for Exportation. Steam Sheeting Machine Works. Workwomen's Under-linen.
- DE COENE-MORTIER, Tseghem.—Boots.
- ADOLPHE VAN LIERDE, Hal.—Boots.
- CH. DEMUYLDER-CROMBÉ, Brussels.—Busts and Dummies for shops. Busts and Models for fittings of all kinds of garments.
- M. LEEMANS, St. Gilles.—Medical Clothing.
- COLETTE & CO., Brussels.—Artificial Flowers.
- ALBERT DILLENS, Ixelles.—Pictures.
- MARY GASPAROLY, Etterbeek.—Pictures.
- FÉLICIE RANSY PUTZEYS, Liège.—Pictures.
- M. MOTTART VAN MARCKE, Liège.—Water-colors.
- PAULINE JAMAR Liège.—Pictures.
- J. COLLIARD, Brussels.—Pictures and Art Objects.
- DE BEULE, Gand.—Sculptures.
- VALÉRIE LETELLIER, Brussels.—Jewellery and Fancy Goods.
- VALÉRIE LETELLIER, St. Josse-ten-Noode.—Books, Plans and Catalogues.
- GOLDBERG, Brussels.—Books and Stationery.
- GISQUIÈRE, Gand.—Art Objects made from Postage Stamps.
- MESTDAGH, Brussels.—Embroidered Handkerchiefs.
- SOCIÉTÉ ANONYME MAJOLIKES DE HASSELT, Belgium.—Majolica.
- SADZAWKA, J., Brussels.—Cigarettes and Turkish Tobacco (Grand Prix Paris and Brussels).

- E. SANNES, Antwerp.—Speciality: Cigars for Export, Havana Style. (Member of the Jury, Brussels Exhibition).
- DE BUCK FRÈRES, Brussels.—Cigars, Cigarettes and Tobacco.
- JOHN DEWIT, Antwerp.—Tobacco and Cigars. Specialities for the English Market, Shipping and Export.
- J. F. DE HERT, Antwerp.—Manufacturer of Cigars.
- L. THIRIART-ANDRIEN, Liège.—Cigars.
- HENRI KISS, St Josse.—Cigarettes.
- LEON HENSMANS, Cortenberg.—Split Peas, Whole Peas, Broken Peas, Pea Flour.
- SOCIÉTÉ ANONYME BELGE POUR LA FABRICATION ET LA STÉRILISATION DES BEURRES ET MARGARINES, Pannenhuy, Brussels. Machinery in motion.
- ADOLPHE HEUGHEBAERT, Ottignies.—Chicken Incubators at work. Poultry Rearing Utensils.
- ALFRED RENAUX, Duffel.—Renaux's Food—a Speciality for Infants and Weak Persons.
- H. ANGENOT-HOUPRESSE, Verviers.—Manufacturers of Gingerbread. Angento-Houprese, Export House. Consignment Agency: F. Duboc, Dunedin House, Basinghall Avenue, London, E.C. Speciality: Sugar Fruits, Melon and Almond Gingerbread.
- SYNDICAT AGRICOLE DE VERVIERS.—Under the patronage of His Majesty the King of the Belgians.—Association of Farmers of the Herve District.
- MEYERS-COURTOIS, Brussels.—Chocolates, Pralines, Praline Coverings. Speciality: Chocolate Fancy Goods.
- M. LEFÈVRE, Brussels.—Chocolates and Sweetmeats.
- POPLIMONT, Lillo.—Chocolates and Sweetmeats.
- MESTDAGH, Etterbeek.—Sweetmeats.
- EUGÈNE DURAND.—Wines.

SWEDISH EXHIBITS.

PRINCES HALL.

- AKTIEBOLAGET PROMOTOR, Goteborg, Sweden.—Preserved Cod-Fish.—Agent, Mr. A. MACCHI, 11, Queen Victoria Street, E.C.

RUSSIAN EXHIBITS.

- EURYVIADIS S. SCLAVO, Odessa, Russia.—Wine Producers.—Agents, Messrs. HERBERT SAUNDERS & Co., 20, Bucklersbury, E.C.
- P. J. PANARGUIN, Toul, Russia.—Manufacturer of Samovars (Tea Urns).—Agents, Messrs. HERBERT SAUNDERS & Co., 20, Bucklersbury, E.C.
- BATASHEFF, Toul, Russia.—Samovars.

SPANISH EXHIBITS.

- BALMAS CASAMAJO & Co., Barcelona, Spain.—Printers and Lithographers.—Agent, Mr. A. MACCHI, 11, Queen Victoria Street, E.C.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains leave EARL'S COURT STATION.

AT THE FOLLOWING TIMES FOR—

CITY, NEW CROSS, AND WHITECHAPEL.

Trains leave every few minutes up to 9 P.M.

P.M.	P.M.	P.M.
9 5 N.C.	10 5 N.C.	10 58 *
9 8	10 8	11 5 N.C.
9 17 *	10 17 *	11 8
9 23	10 18 W.	11 12
9 28 N.C.	10 23	11 20 *
9 35 *	10 27 N.C.	11 23
9 38	10 36 *	11 28 N.C.
9 44 W.	10 38	11 38
9 53	10 44 W.	11 55 *
9 55 *	10 51 *	11 56 W.
9 58 W.	10 53	(12 6) (Not beyond Mansion House.)

PUTNEY BRIDGE AND WIMBLEDON.

P.M.	P.M.	P.M.
5 7 WM†	6 44 WM†	9 8 WM
5 16 S.E.	6 55 WM	9 19
5 25 WM	7 6 S.E.	9 30 WM
5 36	7 16 (S.E.)	9 55 WM
5 41 WM	7 25 WM	10 12 WM
5 55 WM	7 43	10 38
6 6 S.E.	7 55 WM	10 47 WM
6 14 wm†	8 12	11 6 WM
6 26 WM	8 27 WM	11 33 WM
6 36 S.E.	8 42	11 56 WM
	8 53 WM	12 22 WM

RICHMOND, CHISWICK PARK, EALING AND HOUNSLOW.

P.M.	P.M.	P.M.
5 8 E.&H	6 59 R.	9 59 R
5 22 E. *	7 8 E.&H	10 8 E.&H
5 29 R.	7 22 E. †	10 40 E.&H
5 40 E.&H	7 29 R.	11 0 R
5 52 E. *	7 38 E.&H	11 8 E
5 59 R.	7 59 R.	11 29 R
6 8 E.&H	8 10 E.&H	11 46 E.&H
6 22 E.	8 38 E.&H	11 59 R.&E†
6 29 R.	8 59 R.	12 31 E.&H
6 38 E.&H	9 17 E.&H	
6 52 E. *	9 38 E.	

Calling at

Gloucester R	Mansion
S. Kensington	House.
Sloane Square	Cannon
Victoria	Street.
St. James's	Monument
Westminster	Mark Lane
Bridge	Aldgate East
Charing Cross	St. Mary's
Temple	Whitechapel
Blackfriars	(Mile End)
Shadwell	} New Cross Line Stations.
Wapping	
Rotherhithe	
Deptford Road	
New Cross	

Calling at

West Brompton	} Wimble- don Line Stations
Walham Green	
Parsons Green	
Putney Bridge	
East Putney	
Southfields	} S.E. Saturdays excepted.
Wimbledon Pk.	
Wimbledon	
S.E. Saturdays excepted.	
W.M. Wimbledon Linetrains	
† These Trains do not run beyond Putney Bridge on Saturdays.	

Calling at

West Kensington	} Richmond Line Stations.
Hammersmith	
Ravenscourt Park	
Turnham Green	
Gunnersbury	
Kew Gardens	} Ealing Line Stations.
Richmond	
Chiswick Park and	
Acton Green	} Hounslow Line Stations.
Mill Hill Park	
Ealing Common	
Ealing Broadway	} Hounslow Line Stations, change at Mill Hill Pk
South Ealing	
Boston Road	
Osterley	
Heston, Hounslow	
Hounslow Brcks.	

N.C. To New Cross, change at St. Mary's for Whitechapel, Mile End.

W. To Whitechapel (Mile End), change at St. Mary's, for New Cross line.

* To High Street, Kensington.

Trains leave Gloucester Road and High Street, Kensington for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train 12.2 from Gloucester Road, 12.5 from High Street Kensington.

R. Richmond Line Trains.

E. Ealing Line Trains.

H. Hounslow Line Trains.

Change at Mill Hill Park.

† Change at Hammersmith by this Train for Ealing Line Stations.

* Not to Stations beyond Chiswick Park on Saturdays. † Not to Stations beyond Mill Hill Park on Saturdays.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION. DISTRICT RAILWAY.

EVENING TRAINS LEAVE Earl's Court Station *At the following times for:—*

Notting Hill and
Ladbroke Grove, West-
bourne Park and
Bishop's Road.

P.M.	P.M.
5 20	8 50
5 50	9 20
6 20	9 50
6 50	10 20
7 20	10 50
7 50	11 20
8 20	11 50

Willesden Junction,
Camden Town,
Highbury and Dalston,
Broad Street.

P.M.	P.M.
5 5	9 35
5 34	10 5
6 5	10 35
6 35	11 5
7 5	11 35 ^{H.H.}
7 35	Midnight
8 5	12 7 ^{W.J.}
8 35	
9 5	

Calling at

Addison Road
(Kensington)
Uxbridge Road (for
Shepherd's Bush)
Latimer Road
Notting Hill and
Ladbroke Grove
Westbourne Park
Royal Oak
Bishop's Road (for
Paddington Station)

Calling at
Addison Road,
(Kensington)
Uxbridge Road (for
Shepherd's Bush)
St. Quintin Park and
Wormwood Scrubbs
Willesden Junction
Kensal Rise
Brondesbury
West End Lane
Finchley Road and
Frogna
Hampstead Heath
Gospel Oak
Kentish Town
†Camden Town
†Maiden Lane
†Caledonian Road
and Barnsbury
*Highbury and
Islington
*Canonbury
*Mildmay Park
†Dalston Junction
†Haggerston
†Shoreditch
Broad Street

H.H. This train does not go beyond Hampstead Heath.

W.J. This train does not go beyond Willesden Junction. Arrive 12.22 midnight.

†Change at Camden Town for Maiden Lane and Caledonian Road, and Barnsbury.

*Change at Highbury and Islington for Canonbury and Mildmay Park.

†Change at Dalston Junction for Haggerston and Shoreditch.

EVENING TRAINS LEAVE West Brompton Station (DISTRICT RAILWAY.) *At the following Times for:—*

City, Whitechapel
and
New Cross.

P.M.	P.M.
5 11	7 48*
5 25	8 7*
5 38	8 18 S.E.
5 43 S.E.	8 26*
5 56	8 39
6 11	8 55
6 25	9 15*
6 30 S.E.*	9 24
6 40	9 40
6 47 S.O.	9 55
6 55	10 15*
7 0 S.E.	10 34*
7 9*	10 55*
7 25	11 9
7 30 S.E.*	11 18*
7 39*	11 36

(11 53*)
Not
to New
Cross.

Putney Bridge
and
Wimbledon.

P.M.	P.M.
5 9 W.†	7 57 W.
5 18 S.E.	8 14
5 27 W.	8 29 W.
5 38	8 44
5 46 W.	8 55 W.
5 57 W.	9 10 W.
6 8 S.E.	9 21
6 16 W.†	9 32 W.
6 29 W.	9 57 W.
6 38 S.E.	10 14 W.
6 46 W.†	10 40
6 57 W.	10 49 W.
7 8	11 8 W.
7 18 W.S.E.	11 35 W.
7 27 W.	11 58 W.
7 45	12 24 W.

Calling at

Earl's Court
Gloucester Road
South Kensington
Sloane Square
Victoria
St. James's Park
Westminster Bridge
Charing Cross
Temple
Blackfriars
Mansion House
Cannon Street
Monument
Mark Lane
Aldgate East
St. Mary's, Whitechpl
(change for New
Cross Line)
Whitechapel (Mile
Shadwell End)

Calling at

Walham Green
Parson's Green
Putney Bridge
East Putney
Southfields
Wimbledon
Park
Wimbledon
W. Wimbledon
Line trains.
† Not beyond Putney Bridge on Saturdays.
S.E. Saturdays
excepted.
S.O. Saturdays only

Wapping
Rotherhithe
Deptford Rd.
New Cross
E. L. Line
change at
St. Mary's.

* To High Street, Kensington, passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.

Trains leave Gloucester Road and High Street Kensington, for Baker Street, King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street Kensington.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION.

DISTRICT RAILWAY.

Evening Trains leave WEST KENSINGTON STATION

AT THE FOLLOWING TIMES FOR—

CITY, WHITECHAPEL & NEW CROSS.

RICHMOND, CHISWICK PARK, EALING & HOUNSLOW.

P.M.	P.M.	P.M.	P.M.	P.M.
5 2N.C.	6 14W.	7 32N.C.	9 25N.C.	10 41W.
5 11W.	6 23s*	7 41W.	9 31*	10 48*
5 23*	6 31N.C.	8 2N.C.	9 41W.	11 2N.C.
5 32N.C.	6 41W.	8 12W.	9 52*	11 13
5 41W.	6 53*	8 32N.C.	10 2N.C.	11 25N.C.
5 56s*	7 2N.C.	8 41W.	10 15W.	11 53W.
6 0N.C.	7 11W.	9 2N.C.	10 23N.C.	12 3M.
6 3*x	7 23W.	9 11		
	7 23*s			

P.M.	P.M.	P.M.	P.M.
5 2R.	6 25E.*	7 41E.&H.	10 11E.&H.
5 11E.&H.	6 32R.	8 2R.	10 43E.&H.
5 25E.*	6 41E.&H.	8 13E.&H.	11 3R.
5 32R.	6 55E.*	8 41E.&H.	11 11E.
5 43E.&H.	7 2R.	9 2R.	11 32R.
5 55E.*	7 11E.&H.	9 20E.&H.	11 49E.&H.
6 2R.	7 25E.†	9 41E.	12 2R.&E.
6 11E.&H.	7 32R.	10 2R.	12 34E.&H.

Calling at

Earl's Court	Blackfriars
Gloucester Road	Mansion House
South Kensington	Cannon Street
Sloane Square	Monument
Victoria	Mark Lane
St. James' Park	Aldgate East
Westminster Bridge	St. Mary's Whitechapel
Charing Cross	Whitechapel (Mile End)

Shadwell	} New Cross Line Stations.
Wapping	
Rotherhithe	
Deptford Road	
New Cross	

M. Stations to Mansion House only.

W. To Whitechapel (Mile End), change at St. Mary's for New Cross Line.

N.C. To New Cross, change at St. Mary's or Whitechapel (Mile End).

s. Saturdays only. x Saturdays excepted.

* To High Street, Kensington, Passengers for Gloucester Road and stations beyond, by these trains, change at Earl's Court.

Trains leave Gloucester Road and High Street Kensington for Baker Street and King's Cross, &c., at 10 minutes' intervals. Last train, 12.2 from Gloucester Road, 12.5 from High Street, Kensington.

Calling at

Hammersmith
Ravenscourt Park
Turnham Green

Gunnersbury	} Richmond Line Stations.
Kew Gardens	
Richmond	

Chiswick Park and	} Ealing Line Stations.
Acton Green	
Mill Hill Park	
Ealing Common	
Ealing Broadway	

South Ealing	} Hounslow Line Stations, change at Mill Hill Park.
Boston Road	
Osterley	
Heston Hounslow	
Hounslow Barracks	

R. Richmond Line Trains.

E. Ealing Line Trains.

H. Hounslow Line Trains, change at Mill Hill Park.

*Not to Stations beyond Chiswick Park on Saturdays.

†Not to Stations beyond Mill Hill Park on Saturdays.

For further Particulars see the Company's Time Tables.

TRAINS FROM THE EXHIBITION.

Evening Trains from WEST BROMPTON (WEST LONDON EXTENSION RAILWAY) STATION to

EALING AND SOUTHALL.	ADDISON ROAD, KENSINGTON.	RICHMOND LINE.	UXBRIDGE RD., WIL- LESDEN AND HAMP- STEAD JUNC. LINE AND L. & N. W. LINE.	BATTERSEA, CHELSEA.	CLAPHAM JUNCTION.	LUDGATE HILL.	WATERLOO.	VICTORIA (L. B. & S. C.)
P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
5 9	5 9	5 50	5 13	4 56	4 56	5 22	4 42	5 15
6 32	5 13	6 0	5 28†	5 8	5 8	6 25	5 53	5 27*
8 39	5 28	6 48	6 4	5 15	5 43	7 23	6 59	7 14
	5 46	7 0	6 32†	5 22	6 13		8 11	7 40*
	5 50	7 57	6 39	5 27	6 43		9 37	
	6 0	8 4	7 0†	5 43	6 56		10 24	
	6 4	8 59	7 25†	5 53	7 18		11 1	
	6 20	9 30	8 4†	6 13	7 53			
	6 32	10 33	8 15	6 25	8 8	Calling at		
	6 39	11 59	8 34	6 43	8 53	Chelsea		
	6 48		8 59†	6 51	9 25	Battersea		
	6 55		9 30†	6 56	..	Wands- worth Rd.		
	7 0		9 41	6 59	9 46	Clapham		
	7 25		9 58†	7 14	10 20	Brixton		
	7 48		10 33†	7 18	11 3	Lough- borough		
	7 57		..	7 23	..	Junction		
	8 4		11 18†	7 40	11 38	Calling at		
	8 15			7 53		Camber- well New		
	8 25			8 8		Road	Chelsea	
	8 34			8 11		Walw'th	Battersea	
	8 39		Calling at	8 53		Road	Queen's	
	8 53		Addison Rd.	9 25		Elephant	Vauxhall	
	8 59		Uxbridge	9 37		and Castle	Waterloo	
Calling at	9 21	Calling at	Rd.	9 46	Calling at	Borough		
Addison	9 30	Addison	St. Quintin	10 20	Chelsea	Road	*Via	
Rd.	9 41	Rd.	Park	10 24	Battersea	Ludgate	Clapham	Calling at
Uxbridge	9 58	Shep- herd's	Willesden	11 1	Clapham	Hill	Junction	Chelsea
Rd.	10 33	Bush	Junction	11 3	Junction			Battersea
Acton	10 46	Hammer- smith	Change at	11 38				Gros- venor Rd.
Ealing	..	Ravensc	Willesden					Victoria
Castle	11 18	Furnham	Line, &c.					(L. B. & S.
Hill	11 59	Green	† Passen- gers must					C. Rail- way)
Hanwell		Gunnery	Change at					* Runs to
Southall		Kew Gdns	Addison Rd.					L. C. & D.
and		Rich-	(Kensing- ton).					Station.
connecting		mond						
with								
trains to								
Uxbridge &								
Windsor.								

For further particulars see the Company's Time Tables.

On and from July 1st a new train will leave West Brompton for Victoria (L. C. & D.) at 7.40 p.m.; and also a new train from West Brompton at 8.28 p.m. stopping at all stations to Southall.

CAB FARES.

To	From Warwick Road			From Lillie Rd			
	s.	d.		s.	d.		
Acacia Road, St. John's Wood	2	0	..	2	0
Alpha Road, St. John's Wood	2	0	..	2	0
Baker Street, Portman Square	2	0	..	2	0
Bayswater, Porchester Gardens	1	6	..	1	6
Bedford Square, Bloomsbury	2	0	..	2	0
Belgrave Square, N.W. Corner	1	6	..	1	6
Berkeley Square, N. W. Corner	1	6	..	1	6
Bloomsbury Square, N. W. Corner	2	0	..	2	6
Bond Street, Oxford Street	2	0	..	2	0
Brixton Hill	3	0	..	3	0
Buckingham Gate, St. James's Park	1	6	..	1	6
Cadogan Place	1	0	..	1	0
Cavendish Square, N.W. Corner	2	0	..	2	0
Chancery Lane	2	6	..	2	6
Charing Cross	2	0	..	2	0
Eaton Square, The Church	1	6	..	1	6
Edgware Road, Marylebone Road	2	0	..	2	0
Fleet Street, Fetter Lane	2	6	..	2	6
Grosvenor Square, Mayfair	1	0	..	1	6
Hanover Square	2	0	..	2	0
Harley Street	2	0	..	2	0
Hyde Park Corner	1	6	..	1	6
Kensington, The Church	1	0	..	1	0
Marylebone Road, The Church	2	0	..	2	0
Oxford Street, Regent Circus	2	0	..	2	0
Pall Mall	2	0	..	2	0
Piccadilly, Half-Moon Street	1	6	..	1	6
Regent Street, Langham Place	2	0	..	2	0
Rutland Gate, Hyde Park	1	0	..	1	0
Sloane Square, Chelsea	1	0	..	1	0
St. Paul's Churchyard	2	6	..	2	6
Tottenham Court Road, Francis Street	2	6	..	2	6
Whitehall, Horse Guards	2	0	..	2	0
York and Albany, Regents' Park	2	6	..	2	6

RAILWAYS.

RAILWAYS.				s.	d.		s.	d.	
Great Eastern, Liverpool Street	3	0	..	..	3	0
Great Northern, King's Cross	3	0	..	..	3	0
Great Western, Paddington	1	6	..	..	1	6
London and Blackwall, Fenchurch Street	3	0	..	..	3	0
London and Brighton, London Bridge	3	0	..	..	3	0
London, Chatham and Dover, Victoria Station	1	6	..	..	1	6
" " " Ludgate Hill	2	6	..	..	2	6
London and North Western, Euston Square	2	6	..	..	2	6
" South " Waterloo	2	6	..	..	2	6
Metropolitan, Farringdon Street	2	6	..	..	2	6
" Moorgate Street	3	0	..	..	3	0
Midland, St. Pancras	2	6	..	..	2	6
North London, Broad Street	3	0	..	..	3	0
South Eastern, Charing Cross	2	0	..	..	2	0
" " Cannon Street	3	0	..	..	3	0
" " London Bridge	3	0	..	..	3	0

